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Dialogue in the Book of Signs

A Polyvalent Analysis of John 1:19–12:50

By

Johnson Thomaskutty



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Foreword

Typically the narrative sections of the Gospel of John have received more attention than the dialogue and discourse sections. This division of the Gospel into narrative and discourse can be traced at least to Rudolf Bultmann's magisterial commentary in which he attributed the narrative sections to the semeia-source and a pre-Johannine passion narrative, and the discourse material to the *Offenbarungsreden* (revelatory discourse source).¹ His theory of a semeia-source has been more widely accepted than his proposal that the Johannine discourses derived from a pre-Johannine source that was not connected with the signs until the fourth evangelist composed the Gospel using these sources.

For refinements of the theory of a source for the Johannine signs material, one can now consult the monographs by Robert T. Fortna and the commentary by Urban C. von Wahlde.² C.H. Dodd found a much more integral connection between the Johannine signs and discourses, observing that the first two signs (2:1–12 and 4:43–54), like the synoptic miracle stories, are not followed by discourses.³ Then, the signs in chapters 5, 6, and 9 are followed by discourses that develop themes related to the foregoing sign. With the raising of Lazarus and the death of Jesus, the discourses precede the sign and prepare the reader to understand their significance.

With the emergence of narrative criticism and rhetorical analysis, the functions of the Johannine discourses began to attract the attention of Johannine scholars. Not surprisingly, the longest discourse section, the Farewell Discourse in John 13–17 was the first to be studied as an integral unit within the Gospel. Fernando Segovia mined the resources of ancient rhetoric for interpreting the functions of the farewell discourse within the narrative in which it is embedded,⁴ and D.F. Tolmie applied narrative criticism to this non-narrative section of the Fourth Gospel.⁵

1 Rudolf Bultmann, *The Gospel of John: A Commentary*, Johannine Monograph Series 1 (trans. by G.R. Beasley-Murray et al., 1971; Eugene, OR: Wipf & Stock, 2014).

2 Robert T. Fortna, *The Gospel of Signs*, SNTSMS 11 (Cambridge: Cambridge University Press, 1970; idem, *The Fourth Gospel and Its Predecessor: From Narrative Source to Present Gospel* (Philadelphia: Fortress Press, 1988). Urban C. von Wahlde, *The Gospel and Letters of John* (3 vols.; Eerdmans Critical Commentary; Grand Rapids: Wm. B. Eerdmans, 2010).

3 C.H. Dodd, *The Interpretation of the Fourth Gospel* (Cambridge: Cambridge University Press, 1953), 363.

4 Fernando F. Segovia, *The Farewell of the Word* (Minneapolis: Fortress Press, 1991).

5 D.F. Tolmie, *Jesus' Farewell to the Disciples: John 13:1–17:26 in Narratological Perspective*, BINS 12 (Leiden: E.J. Brill, 1995).

Johnson Thomaskutty has now written a comprehensive, exegetical analysis of the dialogues in the first half of the Gospel, the Book of Signs, that is synchronic (focused on the text of the gospel narrative and the functions of the dialogues within the narrative) rather diachronic. Taking what he describes as a “multivalent” approach, Thomaskutty describes the setting, form, content, and function of each of the dialogues in John 1:19–12:50. He is also concerned with the functions of these dialogues at both the *intradiegetic* level (dialogue among the characters within the story) and the *metadiegetic* level (dialogue between the author/narrator and the reader of the story).⁶ At the *micro-level*, he discusses the dynamics of the individual utterances of the interlocutors and their role, alongside the narrative, within the exchange units. At the *meso-level*, he analyzes how the exchange units work in relation to one another and how they form the episodes. Finally, at the *macro-level*, he describes the holistic features of dialogue in the Book of Signs, which is considered as a single literary unit.

Thomaskutty’s descriptions of the various forms of the dialogues in the Book of Signs offer a critical vantage point from which their functions in advancing the plot the narrative can readily be seen. Among the formal structures he finds are: question-response-command format, request-rebuke-response format, double meaning-misunderstanding-clarification format, challenge and riposte dialogue, pedagogical dialogue, and report and defense dialogue.

The breadth of this volume’s analyses can be seen, for example, in the four levels of dialogue that Thomaskutty observes in his discussion of John 6:1–15:

first, dialogues between Jesus and his disciples (one *explicit*, vv. 5b–10a; and one *implicit*, v. 12), which reveal the identity of Jesus; *second*, a *community dialogue* (v. 14), which makes the reader aware of the impact of Jesus’ words and deeds outside the circle; *third*, the *inter-textual dialogue*, which confirms the fulfillment aspects; and *fourth*, the *narrator and reader dialogue*, which marks an ever-continuing impact of Jesus’ story in the life of the reader (p. 215).

This layered approach yields a richly detailed analysis of the dialogues in the Book of Signs. The macro-level reflections in the last chapter take note of the role of the dialogues as they interact with other literary elements, such as monologues, signs, the “I am” sayings, metaphors, and dramatic elements in the Gospel narrative.

6 These terms were introduced by Gérard Genette, *Narrative Discourse: An Essay in Method* (trans. by Jane E. Lewin; Ithaca, NY: Cornell University Press, 1980), 228–34.

Thomaskutty's extensive research, eclectic methodology, expanded focus on the functions of dialogue in multiple narrative relationships, and his sheer industry and attention to detail will establish this volume as an important resource for the ongoing study of the role of dialogue within the Fourth Gospel.

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Johnson Thomaskutty
Pune, India
April 2015

Abbreviations

AAR	American Academy of Religion
ABC-CLIO	American Bibliographic Company Clio Press
ABD	The Anchor Bible Dictionary
ABR	Australian Biblical Review
ACNT	Augsburg Commentary on the New Testament
ACR	Austroasian Catholic Record
<i>AnBib</i>	<i>Analecta Biblica</i>
ATF	Australasian Theological Forum
AThR	Anglican Theological Review
ATR	Australasian Theological Review
BCE	Before the Common Era
BDAG	Greek-English Lexicon of the New Testament and Other Early Christian Literature
BECNT	Baker Exegetical Commentary on the New Testament
<i>BET</i>	<i>Beiträge zur biblischen Exegese und Theologie</i>
BJRL	Bulletin of the John Rylands Library
BT	The Bible Translator
BTB	Biblical Theology Bulletin
BTESSC/	Board of Theological Education of the Senate of Serampore
SATHRI	College/South Asia Theological Research Institute
<i>BZ</i>	<i>Biblische Zeitschrift</i>
CBQ	Catholic Biblical Quarterly
CE	Common Era
CWK Gleerup	Christian Wilhelm Kuhl Gleerup
DJG	Dictionary of Jesus and the Gospels
DLNT	Dictionary of the Later New Testament and Its Development
DNTB	Dictionary of New Testament Background
DPL	Dictionary of Paul and his Letters
DTIB	Dictionary for Theological Interpretation of the Bible
EDNT	Exegetical Dictionary of the New Testament
ExpT	Expository Times
FE	Fourth Evangelist
FG	Fourth Gospel
FTR	Faith Theological Review
GBS NT	Guides to Biblical Scholarship, New Testament
GosThom	Gospel of Thomas
HCBD	Harper Collins Bible Dictionary

IDB	The Interpreter's Dictionary of the Bible
ISPCK	Indian Society for Promoting Christian Knowledge
IVP	Inter-Varsity Press
JBL	Journal of Biblical Literature
JSBL	Journal for the Study of Biblical Literature
JSNT	Journal for the Study of the New Testament
JSNTS	Journal for the Study of the New Testament Supplement
JSNTSupSer	Journal for the Study of the New Testament Supplement Series
JSOT	Journal for the Study of the Old Testament
JSOTSup	Journal for the Study of the Old Testament Supplement
JTSA	Journal of Theology for Southern Africa
LXX	Septuagint
NCBC	The New Cambridge Bible Commentary
NICNT	The New International Commentary on the New Testament
NICOT	The New International Commentary on the Old Testament
NIDB	The New Interpreter's Dictionary of the Bible
NIDNTT	The New International Dictionary of New Testament Theology
<i>NovTest</i>	<i>Novum Testamentum</i>
<i>NovTSup</i>	<i>Novum Testamentum Supplements</i>
NRSV	New Revised Standard Version
NT	New Testament
NTOA	Novum Testamentum et Orbis Antiquus
NTS	New Testament Studies
NTTS	New Testament Tools and Studies
OM	Operation Mobilization
OT	Old Testament
PTMS	Princeton Theological Monograph Series
ResQ	Restoration Quarterly
RevExp	Review and Expositor
<i>RHPR</i>	<i>Revue d'histoire et de philosophie religieuses</i>
RSR	Recherches de science religieuse
SBL	Society of Biblical Literature
<i>SNT</i>	<i>Studien zum Neuen Testament</i>
SNTS	Society for New Testament Studies
SNTS MS	Society for New Testament Studies Monograph Series
SPCK	Society for Promoting Christian Knowledge
SVTQ	St. Vladimir's Theological Quarterly
TBT	Theological Book Trust
TDNT	Theological Dictionary of the New Testament
TNTC	Tyndale New Testament Commentaries

TPI	Theological Publications of India
TynBul	Tyndale Bulletin
VCT	Vidyajyoti College of Theology
VJTR	Vidyajyoti Journal of Theological Reflection
WUNT	<i>Wissenschaftliche Untersuchungen zum Neuen Testament</i>
ZNW	<i>Zeitschrift für die neutestamentliche Wissenschaft und die Kunde der älteren Kirche</i>

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Introduction

Rationale, Aim, and Task

The dialogue of the Gospel of John remains as one of the most significant literary genres yet to be adequately explored by scholars. The Book of Signs [1:19–12:50] in the gospel is comprised of several dialogue texts.¹ This large block of the gospel is a major dialogue portion in the NT connected to the life and ministry of Jesus of Nazareth.² Dodd (1963: 41; see Cameron, 2014; contra Goldhill, 2009) rightly points out that, “Among the various forms in which the church’s witness and saving work of Christ is presented in the gospels, the one most characteristic of the Fourth Gospel [hereafter FG] is the elaborately wrought dramatic dialogue.”³ In view of Dodd’s statement, the central question to be addressed here is: ‘How does John use the literary genre called dialogue in the gospel?’ Though Dodd is one of the pioneers in dealing with the dialogue of the gospel, a concentrated study of the subject matter is scarce even in his writings. He (1963: 315) accepts the fact that “John’s teaching is given mainly in a series of long and elaborate discourses, partly dialogue, partly monologue, with a tendency to make a dialogue lead up to a monologue in which its theme is more

- 1 According to classical Johannine scholarship, the Gospel of John is mainly divided into four parts: two small parts (i.e., 1:1–18 as the ‘prologue’ and 21:1–25 as the ‘epilogue’) and two larger parts (i.e., 1:19–12:50 as the ‘Book of Signs’ and 13:1–20:31 as the ‘Book of Glory’; cf. Moloney, 1998). Brown (1966 and 1970), similarly, divides the gospel into four parts (the Prologue [1:1–18]; the Book of Signs [1:19–12:50]; the Book of Glory [13:1–20:31]; and the Epilogue [21:1–25]) and he discusses the *Sêmeia-Quelle* or *Sign Source* in detail (cf. 1966: xxviii–xxxix). Van Belle describes in detail the origin and development of the “Sêmeia Hypothesis.” See Thomaskutty, 2014: 1; cf. Schweizer, 1841; Bultmann, 1963/1968; Bultmann, 1971; Nicol, 1972; Teeple, 1974; Dodd, 1960: 297–389; Marsh and Moyise, 2006: 52–53; Bock, 2002: 423–90; Barrett, 1978: 11.
- 2 This study concentrates on the Book of Signs (cf. Barrett, 1978: 11; Moloney, 1998) on the following grounds: *first*, a comprehensive treatment of all the dialogues in the gospel is beyond the scope of this monograph; *second*, as the Book of Signs is the major first part of the gospel, a detailed treatment of that section may lead us, later on, to further explorations of the rest of the gospel (i.e., the Book of Glory; cf. Moloney, 1998); and *third*, the Book of Signs shows its special interest in the usage of the dialogue form from the beginning till the end.
- 3 While Goldhill (2009: 1) argues that “in late antiquity ‘dialogue’ declined because Christians ‘didn’t do dialogue,’” Cameron (2014) states that Christians talked, debated, and wrote dialogues in late antiquity and on throughout Byzantium. Some were philosophical, others more literary, theological, or Platonic; Aristotle also came to the picture as time went on. In our study, we will see how dialogue was used as a means of literary art in early Christian communities.

fully explored, or expounded in greater detail.”⁴ The *question and answer* and other types of dialogues in John make the gospel reader-friendly and vibrant in the presentation of its facts (cf. Estes, 2013: 28–30).⁵ Along with the central question posed above, a few other questions also have to be dealt with, such as ‘What is the central theme that governs the dialogue of the Book of Signs?’ ‘What type of information is conveyed through the dialogue?’ ‘How does John structure dialogue as a literary genre?’ ‘What are the peculiar literary characteristics of his dialogue?’ and ‘What is the theological/rhetorical function of the Johannine dialogue?’ These questions have to be adequately dealt with in the process of exploring the dialogue of the gospel.⁶

We will also consider the following questions at the hypothetical level: How are self-revelatory aspects conveyed through dialogues in the Book of Signs? What are the ways exchanges and episodes function within the narrative framework? How do the content, form, and function contribute to the semantic, syntactic, and pragmatic levels of the dialogue? How are dialogues involved in expressing the aspects of the Johannine community? And how does Johannine dialogue related to/different from other dialogues of the time? All the tenets of the dialogue are not the concern of our study. Rather, we will take up the nature and function of two important dialogue concerns in the Book of Signs: *first*, the dialogue among the characters within the story; and *second*, the dialogue between the author/narrator and the reader of the story.⁷ The task of this study is threefold: investigate the development of the dialogue within the narrative framework of John, understand the peculiar approaches and methodologies of the author/narrator for framing the dialogue, and explore the theological value of the dialogue.

4 It is a trite observation that the presentation of Jesus’ teaching in the FG widely differs in form and manner from other gospels.

5 The usages of ‘dialogue’ (i.e., singular) and ‘dialogues’ (i.e., plural) are employed in the following way: the singular form ‘dialogue’ refers either to the individual *micro-/meso*-level dialogue or the dialogue as a whole in the Book of Signs. The plural form is used to indicate groups of ‘dialogues’ within the Book of Signs.

6 In the process of analysing the Book of Signs, we will adequately look at these concerns. In the tri-tier analysis (i.e., *micro*-, *meso*-, and *macro*-levels) of the text, it is one of the most important concerns for us to reckon with.

7 We may also discuss other dialogue concerns such as the dialogue of the genres and inter-textuality.

Previous Studies on Johannine Dialogue

In the current section, we will review Johannine scholarship concerning the subject matter of dialogue up to the present. Our survey of Johannine scholars and their treatment of the dialogue will help us to identify the questions that have been left unanswered and issues that have been insufficiently dealt with.⁸ We will draw attention to those scholars who have provided significant commentary on the subject of Johannine dialogue. The following authors are a few among those who had shown their interest in the field previously. Their views are reviewed here from the point of view of the current monograph.

In his 1925 article Rudolf Bultmann introduced his thesis of a ‘revelation discourse source’ as part of his answer to the literary and historical riddles of the FG. This thesis was further developed and executed in the several instalments of his commentary on John between 1937 and 1941.⁹ His commentary (1971) emphasizes the development of the discourse material in the gospel. He observes the artistic composition of the gospel which closely relates the narrative-and-sayings-material. Bultmann explains the form of the utterance units even from the beginning of the gospel. For instance, John the Baptist’s saying in 1:29b (i.e., “Behold the Lamb of God, who takes away the sin of the world!”) is considered by him as an *oracular utterance* (p. 95).¹⁰ In his observation, the dialogues/discourses of John are the most important means of Jesus’ revelation.¹¹ While he considers the discussion in chaps. 2–12 as “the revelation of the *glory* to the world” (pp. 111–454), he sees in chaps. 13–20 “the revelation of the *glory* before the community” (pp. 457–699). Bultmann considers 2:23–4:42 as one of the central sections of the revelatory encounters in the gospel (pp. 130–202).¹² For him, encounters (p. 130), witnessing (pp. 160, 167), disclosure (p. 187), self-revelation (p. 189), proclamation (p. 194), discussion and controversy (pp. 240–4, 329–42), and threats and warnings (pp. 347–57) are part of the revelatory process. Though Bultmann’s contribution is significant in understanding the revelatory feature of John’s dialogues/discourses, his strong dependency on the diachronic approach takes the attention of the reader away

8 In his analysis of the Johannine characters, Bennema (2009: 2) takes a step similar to this.

9 Refer to Bartholomä, 2010: 21–22.

10 Similarly, about Jesus’ utterance in 2:19, Bultmann comments that: “the prophesy has a characteristic form; its first part is cast in the ironic imperative of prophetic style.”

11 Cf. Neyrey, 2007: 9.

12 For Bultmann encounters and revelation flow hand in hand (cf. 4:43–6:59; 7:15–24; 8:13–20; pp. 203–84, 329–42).

from the text.¹³ As a commentator who attempts to figure out the ‘revelation-discourse source’ of the gospel and the influence of the ‘redeemer-myth’ upon it through a comparative approach, Bultmann’s primary focus is not on the dialogues/discourses themselves but on their history and sources.

In his 1941 work R.H. Strachan discusses the distinctive features of Johannine discourses in comparison to “the brief, concise, pithy sayings that characterize the speech of Jesus in the Synoptic gospels.”¹⁴ The author discusses briefly the characteristic idiom, lengthy discourses, and articulated thoughts of the FG. He states that in the gospel Jesus’ own words and the evangelist’s commentary on them can often scarcely be distinguished. This is especially observable in the dynamic interlocking of the discourse-and-narrative portions. Strachan further points out that as the OT prophets were reflecting “the mind and purpose of God” (p. 17), the fourth evangelist “has deeply reflected on the sayings (as well as the recorded deeds) of Jesus, and believes that he is in these discourses uttering the mind of Jesus” (p. 18).¹⁵ He views the idea of the revelation of the Father [through Jesus], the ‘I’ style of speech (pp. 19–20), the controversial aspects between Jesus and his interlocutors (5:1–47; 8:12–59), the role of the Christian missionary preachers, and the Targamic interpretative style as the permeating features of the Johannine discourses.¹⁶ While Strachan briefly discusses the discourses in the introductory section and touches upon the subject matter of the dialogues in certain portions of his commentary (pp. 97–340), his exclusive concern is not the treatment of the dialogues/discourses of the gospel.¹⁷ For instance, his treatment of Jesus’ dialogue with the Samaritan woman, with a title *The Dialogue*, does not offer anything more significant than reflections of a commentary writer (cf. pp. 150–8).¹⁸ In the work,

13 See Bartholomä, 2010: 22; cf. Ruckstuhl, 1987; Theobald, 2002: 538–53.

14 Strachan (1941: 15–16) sees John’s discourses as materials that use the “same terse, paradoxical sayings as characterize the speech of Jesus in the Synoptic Gospels.”

15 See Strachan, 1925: 17–26.

16 Strachan (1941: 18) notes that, “The form of the discourses in the Fourth Gospel may also be illustrated by the practice of Philo.”

17 While the commentary is not treating the subject-matter of dialogue comprehensively, the author discusses certain portions (pp. 150–58, 182–98, 205–217; and others) where the dialogues, discourses, and controversies unfold. In the introductory section (pp. 1–96) he outlines the major concerns of his work and then goes on with his analysis and exposition (pp. 97–340) based on the things that are described in the introduction. In that sense, the aspect of discourses was one among many concerns for him.

18 Here Strachan discusses the dialogue with the help of OT scriptures and attempts to affix their argument within the first century environment.

Strachan discusses dialogue in relation to his main concern of the significance and the environment of the gospel.¹⁹

In his 1953 [reprinted 1960] work C.H. Dodd made a significant contribution to the field of Johannine dialogue. Dodd outlines the way discourses take the form of dramatic dialogues (pp. 303, 308–11), the way dialogue transitions to monologue (p. 303), and the role of the narrative (p. 313) within the FG.²⁰ He arranges the events and the narrative of the gospel in episodic fashion.²¹ While the entire first chapter is described as a ‘proem’ (i.e., a *prologue and testimony*; cf. pp. 292–6), the section 12:37–50 is described as an ‘epilogue’ to the entire Book of Signs (pp. 379–83). In his analysis, the act and the word are merged together (p. 384) and the movements of the episodes develop “from narrative, through dialogue, to monologue” (p. 384).²² After reviewing the first twelve chapters of the gospel Dodd concludes that: “they form an organic whole. A continuous argument runs through them. It does not move along the direct line of a logical process. Its movement is more like that of a musical fugue. A theme is introduced and developed up to a point; then a second theme is introduced and the two are interwoven; then a third, and so on.” His attempt to explore the leading themes of the gospel through the dialogues and their episodic development reaches into results (pp. 133–285). But as a diachronic interpreter, he sets the dialogues against the backdrop of the early Christian context, the Hermetic literature, Philonic writings, Rabbinic literature, Gnosticism, and Mandaism (pp. 3–130).²³ In his work, the interpretation is not supported with adequate analysis of the Johannine text. In his analysis of dialogue sections, Dodd does not adequately treat the speech units in relation to one another and their interaction within the narrative framework of the gospel.

19 Here we have to distance ourselves from Strachan as he was mainly concerned with the significance and the environment of the gospel, not the dialogues/discourses.

20 Dodd (1953/1960: 290) sees the Book of Signs as a dramatic unit that is formed out of seven episodes.

21 For him the episodic development of the Book of Signs is as follows: Episode One (2:1–4:42); Episode Two (4:46–5:47); Episode Three (6:1–71); Episode Four (7:1–8:59); Episode Five (9:1–10:21, with Appendix 10:22–39); Episode Six (11:1–53); and Episode Seven (12:1–36).

22 While Dodd argues that the first episode begins with chap. 2:1, he does not adequately consider the connection between 1:19–51 and 2:1–11. In our treatment, we will consider 1:19–2:11 as a single dialogue as the literary device called *anaphora* (1:29, 35, 43; 2:1) connects the entire unit as a single whole. See Dodd, 1953/1960: 292, 384–85; Bailey and Vander Broek, 1992: 177.

23 For more details about ‘diachronic’ versus ‘synchronic’ approaches, refer to Counet, 2000: 15–48. Also see Maccoby, 2000: 898; Rudolf, 1992: 2:1037; Yamauchi, 2000: 414–18.

In Dodd's 1963 work the entire discussion is set under two major titles: the narrative and the sayings. While he concentrates much on the narrative framework of the gospel (pp. 21–314), he discusses the sayings mostly in relation to the previous section (pp. 315–422). Dodd sets aside a few pages to discuss the function of the discourse/dialogue in John (pp. 315–34). As in the case of Strachan, he views John's form and manner differently from that of the Synoptics. Dodd's attempt to interpret the dialogue against the backdrop of Greek (especially Socrates, Plato, and Aristotle), Latin (especially Plutarch and Lucian), and Hermetic types of dialogues provides a diachronic flavour for the work (pp. 318–22).²⁴ He does this within a basic concern for expounding the historical tradition in the gospel.²⁵ Dodd's attempt to interpret the gospel in terms of narrative development offers promising results (pp. 21–314).²⁶ But his endeavour to review the sayings, especially the discourse/dialogue framework, looks sketchy as he continues with the exploration of historical tradition in the gospel. In this respect, his treatment of the sayings section provides minimal results. In his 1968 work, along with other topics, Dodd includes a section entitled "Behind a Johannine Dialogue" (pp. 41–57), where he analyzes one of the long dialogue sections of the gospel (8:31–58).²⁷ His diachronic methods, historical interests, and related interpretative efforts are readily identifiable.

In his 1966/1970 commentary Raymond E. Brown, with influence from Bultmann and Dodd, places the Gospel of John against the Gnostic (pp. lii–lvi), Hellenistic (Greek philosophy, Philo, Hermetica; pp. lvi–lix), and Palestinian Jewish (OT, Rabbinic, Qumran; pp. lix–lxiv) backgrounds. He observes several similarities between the Johannine discourse and the OT poetic structure.²⁸ Brown (1966: cxxxiii) states that, "If the discourses of Jesus in John are to be printed in poetic format, the basis of the quasi-poetic style lies in rhythm."²⁹ In the commentary section, Brown describes the utterance units in close relation

24 By keeping all these aspects in mind Dodd reviews the following dialogue texts: 7:1–9 (322–5); 4:31–34 (325–7); 9:38–41 (327–8); 3:1–3 (328–34).

25 See Dodd, 1963: 423.

26 Dodd treats John's entire narrative framework in a descending order as follows: *first*, the Passion Narrative (pp. 21–151); *second*, the Ministry (pp. 152–247); and *third*, John the Baptist and the First Disciples (pp. 248–314).

27 Refer to Thomaskutty, 2014: 6–7; cf. Dodd, 1968: 41.

28 The use of *synonymous parallelism* (3:11; 4:36; 6:35, 55; 7:34; 13:16), *antithetic parallelism* (3:18; 8:35; 9:39), *synthetic parallelism* (8:44), and *staircase parallelism* (6:37; 8:32; 13:20; 14:21) are poetic in style.

29 Brown (1966: cxxxv–cxxxvi) also discusses the use of *inclusion*, *chiasm*, *twofold* or *double meaning*, *misunderstanding*, *irony*, and *explanatory notes* as notable characteristics in Johannine style.

to the narratives.³⁰ While considering 1:1–18 as the general introduction to the gospel, he considers 12:37–50 as the conclusion to the Book of Signs (1:19–12:50). He divides the Book of Signs into four parts which are filled with dialogues/discourses.³¹ For Brown the Nicodemus scene is the first introduction to the Johannine discourse and the first oral exposition of the revelation brought by Jesus (pp. 135–7).³² Though heavily influenced by Dodd, Brown does not pay attention to the episodic development of the dialogue sections. While analyzing the sections of the Book of Signs in four parts, he does not pay adequate attention to the dramatic flow and plot structure of the dialogues.³³

In their 1992 work James L. Bailey and Lyle D. Vander Broek attempt to define *Johannine discourse* along with many other literary forms of the NT (pp. 172–8). They organize their arguments under two sections: *first*, definition of the form; and *second*, the value for interpretation. For defining the form of discourse, Bailey and Vander Broek choose John 3:1–21 as a model text where they find the Johannine Jesus as a speaker of divine revelation.³⁴ According to them (1992: 173), “the speech of the Johannine Jesus characteristically involves double meaning and irony, features that prompt misunderstanding or puzzlement on the part of Jesus’ questioners.” In their review of the passage, they attempt to outline the dialogue between Jesus and Nicodemus briefly, and comment about the dialogue to monologue development, the discernible design of the passage and the features of syntax.³⁵ They also briefly mention other discourse sections such as 4:46–54; 5:1–47; and 6:1–72 (pp. 175–6). They conclude the first section with a mention of Jesus’ “oracles of self-commendation” through his

30 See Bailey and Vander Broek, 1992: 177.

31 The four parts of the Book of Signs are: *first*, the opening days of the revelation of Jesus (1:19–51); *second*, from Cana to Cana (2:1–4:54); *third*, Jesus and the principal feasts of the Jews (5:1–10:42); and *fourth*, Jesus moves toward the hour of death and glory (11:1–12:36).

32 Though Brown treats the utterance units of 1:19–28 (i.e., first interrogation, phase one and two; pp. 46–54), 1:29–51 (the subsequent days’ dialogues; pp. 55–91), 2:1–12 (the first Cana event; p. 97), and others, he considers the Nicodemus scene in 3:1–21 as the ‘first introduction to the Johannine discourse’ (p. 135). Though he connects the Cana event in chap. 2 with the previous events (i.e., 1:19–51; p. 97), he considers the story as the beginning of a new series of events (pp. 97–198).

33 While in the second major section he discusses the flow of incidents from one Cana event to the other (2:1–4:54), in the third major section his concentration is based on the principal feasts of the Jews (5:1–10:42).

34 See Bailey and Vander Broek, 1992: 172.

35 Bailey and Vander Broek (1992: 174; cf. Louw, 1986: 10) observe, “as the syntax and speech lengthen in the Johannine discourse, Jesus’ words become more self-revealing and theologically profound.”

'I am' sayings (cf. Aune, 1983: 70–2).³⁶ In the last section, they draw attention to two important Johannine aspects: *first*, care for the development of Jesus' speech; and *second*, the nuanced ways in which the Johannine Jesus uses language (pp. 176–7). Though Bailey and Vander Broek attempt to provide a significant literary outlook on the Johannine discourse, their arguments lag behind in several respects. The following are the limitations of their work as far as our study is concerned: *first*, they treat Johannine discourse merely as one among many other literary forms in the NT; *second*, they merely define the literary phenomenon rather than describing it; and *third*, they treat the subject matter outwardly.

In 1993, John Painter published his book *The Quest for the Messiah* where his arguments revolve around the usage of *quest and rejection stories*.³⁷ In the book, Painter attempts to bring together the historical, literary, social, and theological dimensions of the first century and the emergence of the quest stories (p. 1).³⁸ In his analysis of the quest stories, Painter sees the way history, literature, and theology of the Johannine community contribute to one another (p. 1).³⁹ He (1993: 8–9) says, "a variety of questers and a variety of quests, for the Messiah, for wine, for the Kingdom, for water, healing and life, for bread, and ultimately for Jesus." In his view, mostly the quests are presented in dialogue formats and sometimes in monologues.⁴⁰ Painter emphasizes the usage of literary and rhetorical devices, dramatic plot-structure, conflict and characterization aspects, linguistic phenomena, and various other features of the quests within the gospel. The book further describes the messianic and revelatory aspects those are highlighted in the gospel in order to convince the reader. Painter attempts to concentrate on the quest for the Messiah and to capture something of the distinctive character of the Johannine writings (p. 466). With this intention he extends the scope of his study even to the first epistle of John (pp. 437–64). Even when he attempts to deal with the dialogue language of

36 See Bailey and Vander Broek, 1992: 176; Brown, 1966: 1:533–8.

37 Painter (1993: 251) states that, "John 5 is a definitive presentation of the rejection of Jesus. The rejection is stated definitively in 5:16, 18. The basis for the rejection is Jesus' Sabbath-breaking work and his justification of this on the basis of his relation to the Father, 5:17." He (1993: 465) further says that, "The narrative of the gospel begins with a series of inquiries that reveal the diversity of messianic expectations and express the quest for the Messiah."

38 Also refer to Painter's other significant works: 1983: 31–61; 1989: 17–46; 1991: 33–70; and 1997: 61–94.

39 As in the case of Dodd, here Painter (1993: 33–136) sets the Qumran, Philonic, Hermetic, Gnostic, and Greco-Roman writings as the influential documents for the Gospel of John.

40 See Painter, 1993: 212.

John, he scarcely employs an in-depth analysis of the subject matter.⁴¹ Painter's work is an important source for the study of the dialogues, but it is not a work that deals with the topic as an exclusive concern.

In her 2004 work Jo-Ann A. Brant states that dialogue is the major form of action in John.⁴² She explores the Greek tragedies in order to see how dialogue was used as the major form of action and she draws out the implications of her study for the interpretation of John's Gospel (cf. Matson, 2005).⁴³ In the book, Brant delineates how John's story is constructed focusing more on the speech of its characters, just as in the case of the established and proven methods of dramatic composition found in Greek tragedy (p. 256; cf. Bennema, 2009: 9). Jesus is engaged in verbal duels with his interlocutors that culminate in his glorious death.⁴⁴ This interdisciplinary approach, which combines literary biblical criticism and drama, opens up new avenues of research yet to be done. The suggestion to approach the gospel from the perspective of the ancient tragedies and from the interdisciplinary approach helps the reader to solve many of the interpretative difficulties of the gospel. With insights from the Greek tragedies, Brant attempts to see the episodic structure, transitions and plot features (such as reversal [*peripeteia*; pp. 43–50], recognition [*anagnōrisis*; pp. 50–7] and suffering [*pathos*; pp. 57–63]), and the usage of dramatic axis of action in John's Gospel.⁴⁵ The development of the story mostly around the temple at Jerusalem, the development of conflict dialogues between Jesus and his interlocutors (pp. 140–9), and the usage of the dramatic verbal abuse known

41 In his work Painter does not treat the utterance units of the characters with utmost care and concentration. He picks up utterances that are related to the aspect of quests. Refer to Painter, 1993: 254; also see in 221.

42 Brant structures her book under the following four major sections: *first*, Dramatic Structure (pp. 16–73); *second*, Speech as Action (pp. 74–158); *third*, Dramatis Personae and the Illusion of Identity (pp. 159–232); and *fourth*, Death Becomes Him (pp. 233–55).

43 In the "Speech as Action" section, Brant explores three major aspects: *first*, Speech as Gesture (pp. 77–114); *second*, Speech as Deed (pp. 114–49); and *third*, A Dialogue in Action (pp. 149–58).

44 Brant (2004: 75) says, "The prominent role that dialogue and direct speech play in the Fourth Gospel calls for attention to the capacity of language to perform multiple functions in one literary context."

45 Brant (2004: 42–43) states, "When Aristotle asks what sort of action is appropriate to drama, he identifies three means of moving the soul to pity and fear (the emotions that drama ought to arouse): reversal (*peripeteia*), recognition (*anagnōrisis*), and suffering (*pathos*) (Poet. 1450a 34–35; 1452b 8)." Also see Brant, 2004: 16; Poet 1449b, 1450–1451b.

as ‘flying’ provide new force for the interpretation of the gospel (pp. 123–39).⁴⁶ In her study, Brant observes that dialogue and drama are integrally connected within the narrative framework of John. Even though Brant’s work is a compelling contribution that attempts to identify drama and dialogue in John, she establishes this aspect of the gospel in relation to the Greek tragedies. Though Brant attempts to decipher factors such as the dramatic plot structure, the speech act, and the characterization aspects as key interpretative elements that connect the gospel with Greek tragedies, a thorough analysis of the gospel from the standpoint of dialogue has yet to be established.

Brant’s 2011 commentary on John elaborates many of the ideas she had already explored in her previous work.⁴⁷ In the commentary, she attempts to fill the gaps of her 2004 work by analyzing the utterance units with the help of linguistic aspects, dramatic technique and rhetorical means. This helps her to bring the meaning of the dialogue more convincingly to the reader.⁴⁸ Gupta (2011) rightly states that Brant treats the Gospel of John as a play.⁴⁹ In her work, she includes the utterance units of the interlocutors in bold letters and describes the narrative interactions therein with the help of exegetical and analytical skills (cf. pp. 46–58, 74–9, 81–9, 103–5).⁵⁰ This provides the reader a better grasp of the dialogue from the linguistic, rhetorical, and dramatic standpoints. But in the overall framework of the commentary, Brant treats the dialogue sections merely as elements of the narrative.⁵¹ She does not organize the dialogue sections as a literary genre and does not emphasize its significance

46 Brant (2004: 140) says that, “The conflicts of the Fourth Gospel, with their accusations of legal infractions, testimonies, scrutiny of witnesses, and rendering of judgment, contain forensic language apropos of a trial.”

47 In this commentary, Brant draws on things from Greco-Roman literary, rhetorical, and dramatic traditions.

48 Gupta (2011) says, “the Gospel of John is treated as a play and she [Brant] sits next to you as you watch and coaches you on how plays work in the Greco-Roman world and what you are supposed to ‘get’ as you watch it.”

49 Gupta (2011) says, “Brant’s approach to John is essentially an ancient theatrical/dramatistic and rhetorical setting. She brings great wisdom from studying Greco-Roman literature, including social values, history, and the arts.”

50 See Brant, 2011: 46.

51 Brant does not initiate to distinguish between the discourse and the narrative sections and treat them relationally. But rather she treats the entire gospel of John as a single whole.

for the narrative flow of the gospel. In this way, in her work, dialogues are submersed into her narrative and theological focus.⁵²

In her 1999/2003 publication, Sandra M. Schneiders reviews the encounter stories of John. She builds the storyline toward the purpose statement of the gospel, “written that you may believe” (20:31).⁵³ One of the significant features of her work is the treatment of the key texts with the help of historical (pp. 134–5, 150–2, 173–4), literary (pp. 135–6, 152–61), dramatic, theological (pp. 136–7, 161–5, 174–9), and hermeneutical aspects.⁵⁴ In Schneiders’ analysis, along with other features, she highlights both the character dialogues within the text and the narrator-and-reader interaction.⁵⁵ But the main problem with her analysis is the gaps that she creates between the texts. For instance, after dealing with the text in 3:1–15 (pp. 117–25), she jumps over to discuss 4:1–42 (pp. 126–48).⁵⁶ Similarly, after analyzing the texts in 5:1–18 and 9:1–41 together (pp. 149–70), she straightaway invites the attention of the reader to the text in 11:1–53 (pp. 171–83).⁵⁷ As this is the trend of her work, the reader of the book is not able to gather a sequential/episodic and comprehensive grasp of the Johannine dialogue.

In her 2007 publication, Frances Taylor Gench reflects upon the encounter stories of the FG.⁵⁸ Gench, similar to Schneiders, considers both the character dialogues within the text and the interaction of the text with the reader as important components. For her, John 2:1–12 and 19:16–30 are the entrance and exit points of Jesus’ public ministry (pp. 10–8), and she focuses on the encounter stories with that framework in mind.⁵⁹ Hence, the section at the beginning

52 Brant (2011) is not concerned, as in the case of Dodd (1953), about the episodic development of the gospel or about the outline of the gospel on the basis of the dialogue sequence.

53 It is reflected through the title of the book, *Written That You May Believe: Encountering Jesus in the Fourth Gospel*.

54 Cf. Schneiders, 1999/2003: 122; also see 157; Flanagan, 1981: 264–70; Martyn, 1979: 24–33.

55 For instance, after discussing the dialogue between Jesus and Nicodemus (pp. 119–22) she goes on to discuss the interaction of the text with the reader (pp. 122–5).

56 The sections 3:16–21, 22–36 and 4:43–54 are left out without having any explanation. In this way, two important dialogue sections (*first*, John the Baptist and his disciples, 3:22–36; and *second*, Jesus and the Royal man, 4:43–54) are not considered in her interpretation.

57 Schneiders’ (1999/2003: 152; cf. Tite, 1996: 77–100) jumping over from one encounter to the other, without explaining the Johannine narrative sequence, creates gaps in her interpretation. Significant portions such as the bread discourse in chap. 6, the discourse of the Jews with Jesus in chaps. 7–8, and the discourse in chap. 10 are not sequentially dealt with within her interpretation of the encounters.

58 Gench (2007) acknowledges the influence from the work of Schneiders at the outset of the work.

59 Refer to Gench, 2007: 10.

of the gospel, i.e., 1:19–51, does not find place in her analysis. From the Book of Signs, Gench briefly explains the encounters in 3:1–21 (pp. 19–29), 4:1–42 (pp. 30–40),⁶⁰ 7:53–8:11 (pp. 51–63),⁶¹ 9:1–41 (pp. 64–82), 11:1–53 (pp. 83–93),⁶² and 12:1–8 (pp. 94–105).⁶³ In her fifth chapter, Gench reviews the ‘I am sayings’ of Jesus (pp. 41–50, 85–8).⁶⁴ But, as in Schneiders, Gench analyzes the encounters without establishing the connections of the episodes to one another. Both Schneiders and Gench do not show prudence in their analysis of the utterance units within the narrative framework of John.

In his 2007 article Paul N. Anderson attempts to interpret the corrective rhetoric of the Johannine misunderstanding dialogue in Bakhtinian terms.⁶⁵ He picks up the *ironic misunderstanding* aspect, along with the *heteroglossic* and the *polyphonic* aspects, in order to analyze the dialogue of John. Anderson (2007: 135) says that, “misunderstanding in the Johannine dialogue is characteristically used rhetorically by the Evangelist as a specific corrective for particular sections of his audience.” With influence from Bakhtin, Anderson explores the gospel from the Socratic dialectical point of view.⁶⁶ In his analysis, Anderson highlights aspects such as the role of dialectical thinking in literary dialogues (pp. 136–7), the dialectical Johannine situation (pp. 137–40), and the rhetorical function of the Johannine misunderstanding dialogue (pp. 141–5).⁶⁷ In his view, the Johannine misunderstanding dialogue is emerged out of the dialectical Johannine situation (pp. 141–5). Then he discusses the seven crises within the Johannine situation and their dialogical engagement by the narrator (pp. 145–58).⁶⁸ In his 2008 article, Anderson discusses the Johannine

60 As in the case of Schneiders, Gench leaves out the dialogue sections in 3:22–36 and 4:46–54.

61 Though she analyzes the disputed *Textus Adulterae* section, she completely leaves out 7:1–52 and 8:12–59 in her analysis.

62 The dialogues in chaps. 9 and 11 are analyzed without establishing their connection with chap. 10.

63 While she analyzes how the anointing section in 12:1–8 is explained in relation to the washing of feet in 13:1–20, she completely leaves out the dialogue with the Greeks and other significant passages.

64 Gench (2007: 41–50) treats the ‘I am sayings’ of Jesus without adequately analyzing them within their dialogical/episodic framework.

65 At the outset of his article, Anderson highlights three levels of dialectical tension and interplay, *heteroglossic*, *polyphonic*, and *ironic misunderstanding*. See Anderson, 2007: 133.

66 Refer to Anderson, 2007: 136.

67 Anderson (2007: 142–45) observes the specific literary format of the misunderstanding dialogue in John.

68 Cf. Anderson, 2007: 145–58.

dialogue and its polyvalence from origins to receptions.⁶⁹ At the outset of the article, he bids his reader to be attentive in reading the gospel dialogically, not monologically (p. 93).⁷⁰ He outlines three modes of dialogue underlying the Johannine text, i.e., theological (pp. 109–11), historical (pp. 111–4), and literary (pp. 114–8).⁷¹ Anderson (2008: 118; cf. Anderson, 2007: 159) emphasizes that “hearers and readers in every generation are drawn dialogically into an imaginary dialogue with the Johannine text and its subject.”⁷² While he dedicates primary attention on the narrator-and-reader dialogue, the character dialogue receives subsidiary attention.

In her 2010 work Sherri Brown attempts to read the gospel against the background of the OT covenant metaphor. She suggests that the covenant metaphor can be better understood as an interweaving device in the process of interpreting the gospel.⁷³ For her, as in the case of Brant (2004), the use of dialogue in the Gospel of John is on par with the literary conventions of ancient drama.⁷⁴ The dialogue plays a significant role within the gospel as Jesus the protagonist poses a covenantal challenge and his interlocutors potentially respond to that.⁷⁵ While analyzing the dialogue, she observes the literary and theological master plan of the evangelist within the holistic framework of the gospel. Looking at the gospel from a covenantal perspective, Brown recognizes the coherent pictorial interwovenness of the various theological themes (cf. Van der Merwe, 2012: 1–4). While others begin their dialogical studies of the gospel from the Nicodemus event (chap. 3), for Brown the dialogical study begins with the role of John the Baptist in 1:19–34. While she views the dialogue in John 2–4 on the basis of the positive interaction between Jesus and his mother at the wedding feast in Cana (2:1–12), she views John 5–12 as the intensely negative exchange between Jesus and ‘the Jews’ at the temple during the Feast of Tabernacles (John 7–8; cf. Brown and Montonini, 2012).⁷⁶ She also explores the

69 See Anderson, 2008: 94.

70 Another time Anderson comes in ideological connection with Mikhail Bakhtin (pp. 94, 118–9).

71 Refer to Anderson, 2008: 118.

72 See Anderson, 2008: 119.

73 Van der Merwe (2012: 1) says that “the vigor of Brown’s study lies in her suggestion that the covenant metaphor is the very literary fiber with which the Fourth Evangelist weaves his story.”

74 The works of Schneiders (1999/2003), Brant (2004), and Chennattu (2005) lying in the background for Brown’s study.

75 See Van der Merwe, 2012: 2.

76 Brown (2012: 2:1–2) says, “As a literary piece, John 7–8 is one of the most difficult movements in all of the gospel narratives. When the dialogue between Jesus and the Jewish

dialogue of the second half of the gospel (chaps. 13–20) with particular emphasis on the passion narrative (chaps. 18–19) and then on the epilogue (chap. 21). Though Brown claims that her analysis of the dialogue is holistic, her main thrust in the work is the establishment of the covenant-fulfillment paradigm of the gospel.⁷⁷ While she puts particular attention on texts such as 1:19–34; 2:1–12; 7:1–8:59; 18:1–19:42, and 21:1–25, she analyzes the rest of the dialogue texts in relation to them.⁷⁸

In his 2010 dissertation Philipp Fabian Bartholomä takes up two important aspects for the establishment of his argument: *first*, the correlation between the alleged relationship of the Johannine discourse with the teaching of Jesus in the Synoptics; and *second*, the assessment of the authenticity of Jesus' words in the FG.⁷⁹ Bartholomä (2010: ix, 300) states, "the study's main result is that what we find in the Johannine discourses is a representation of the teaching of Jesus that corresponds conceptually to a significant degree with the picture offered by Matthew, Mark, and Luke, though couched in a very different idiom." In the introductory chapter, he discusses Jesus' discourses in the FG with the help of statistical evaluation of words (pp. 1–5).⁸⁰ While in the first chapter he discusses the authenticity of the words of Jesus in John from a scholarly point of view (pp. 9–46), in the second chapter he describes the methodological considerations (pp. 47–72).⁸¹ In order to prove his thesis statement, Bartholomä analyzes some of the key discourses of the FG in comparison to the Synoptic teaching of Jesus in the following sequence: *first*, with individuals (i.e., Nicodemus [3:1–21] and the Samaritan woman [4:1–30]; pp. 75–108); *second*, to the Jewish public (i.e., the bread discourse [6:22–59] and the light

leaders and the crowds in the temple during the Feast of Tabernacles reaches its climax (8:31–59), it is the most passionate, and even vitriolic, conflict narrated in the gospels."

77 Van der Merwe (2012: 4) states, "the purpose of *Gift upon Gift* is to take recent work on covenant in the Fourth Gospel a step further by examining the Gospel in its entirety through a narrative lens that focuses on several key dialogues that occur in the story of Jesus."

78 As in the case of Gench (2007), Brown pays greater attention (by intention or not) to the two texts in which Mary the mother of Jesus appears (i.e., 2:1–12 and 19:16–37).

79 Bartholomä (2010: ix) says, "a thorough comparison between the portrait of Jesus' words in John and in the Synoptics in light of the larger question of the authenticity of the Fourth Gospel remains a *desideratum* of Johannine scholarship."

80 See Bartholomä, 2010: 1; cf. Luther, 1960: 362; Kierspel, 2006: 133–34; Morgenthaler, 1982: 164.

81 Here Bartholomä discusses: *first*, the historical intention of the FG (pp. 47–48); *second*, the authenticity of direct speech in Greco-Roman historiography (pp. 48–58); and *third*, the comparison of the Johannine discourses and the teaching of Jesus in the Synoptics (pp. 58–72).

of the world discourse [8:12–59]; pp. 109–177); and *third*, to the disciples (i.e., the farewell discourse [14:1–31] and the post-resurrection words [20:11–29]; pp. 179–240).⁸² Bartholomä further discusses the literary, theological, and historical perspectives (pp. 249–76), and toward the end of the study he outlines the implications and the demonstration of the thesis (pp. 277–300).⁸³ As a study that concentrates on the authenticity of Jesus' sayings in John in comparison to the Synoptics, Bartholomä employs a comparative approach. In this way, his attention is divided between Jesus' sayings in the Synoptics and in the FG. Hence, his study does not give full justice to the dialogues/discourses of John. Moreover, as in the case of other studies on the Johannine discourses, Bartholomä's study leaves out of consideration much of the dialogue material within the Gospel of John.⁸⁴

Commentators such as Rudolf Schnackenburg (1980) and Herman Ridderbos (1987/1997) focus on the theological framework of the FG.⁸⁵ In the process of their verse-by-verse analysis, they pay comparatively less attention to the dialogue outlook and dramatic development of the gospel. Barnabas Lindars (1972: 51–54) prefers to see the early Christian homilies interwoven within the gospel rather than to see a collection of dialogues and discourses within it.⁸⁶ Even when interpreting the dialogues/discourses, Lindars considers them as part of the homilies. Commentators like C.K. Barrett (1978),⁸⁷

82 Bartholomä observes significant parallels as follows: *first*, the dialogue with Nicodemus: the imperative of new birth (3:3, 5 par. Matthew 18:3 and Mark. 10:15), the importance of personal faith in Jesus (3:14–15 par. Matthew 19:28), and the emphasis on Jesus as the saviour who gives eternal life to those who believe (3:16–18 par. Matthew 19:28 and Luke 19:10); and *second*, the dialogue with the Samaritan woman: Jesus' identity as the true source of salvation (4:10, 13–14, 26 par. Matthew 9:6; 19:28–29; Mark 14:62), the foundational role of Judaism in salvation history (4:22 par. Matthew 5:14; 8:11–12), and the inauguration of a new salvific age in the person and ministry of Jesus (4:23 par. Matthew 11:4–5; 12:6; Mark 13:2).

83 In his analysis, Bartholomä's primary interest is on the continuous speech sessions (i.e., discourse type sessions). Hence, he neglects several of the explicit and implicit dialogues within the gospel.

84 The passages in the Book of Signs such as 1:19–51; 2:1–12; 2:13–22; 3:22–36; 4:31–42; 4:46–54; 5:1–47; 6:1–21; 6:60–71; 7:1–52; 9:1–10:21; 10:22–41; 11:1–54; and 11:55–12:50 are completely left out in his analysis.

85 Ridderbos' (123–43, 152–72) commentary on John is well characterized by its subtitle, *A Theological Commentary*. See Schnackenburg, 1980: 363–80, 423–42, 442–54.

86 Refer to Lindars, 1972: 51.

87 Though Barrett comments about the existence and the interwovenness of discourse/dialogue sections, in the commentary he does not attempt to narrate them in an episodic fashion. See Barrett, 1978: 12.

George R. Beasley-Murray (1987),⁸⁸ D.A. Carson (1991),⁸⁹ and Andreas Köstenberger (2004)⁹⁰ detail the historical, theological, and literary dynamism within the narrative framework of John. For them, the dialogues/discourses are part of the narrative framework of the gospel. While a majority of the classical and modern commentators observe the use of literary devices and dramatic features, only few of them pay keen attention to that subject matter. Francis Moloney's (1998) treatment of the speech units (with the help of linguistic and literary features) is one of the significant contributions in the field. But he mixes, as in the case of other commentators, everything together. In this way, the dialogue sections are not treated independently of the narratives.⁹¹ Craig Keener (2003; also see Blomberg, 2001) argues that the discourses of John contain some historical tradition that is conveyed in the style of the gospel writer.⁹² Keener considers this aspect more fully in the treatment of the gospel. Leon Morris (1995), in his analysis of the Book of Signs, identifies seven signs and seven discourses side by side.⁹³ This helps Morris to outline the gospel, focusing on the dialogues/discourses. While Mark Stibbe (1993) attempts to interpret the gospel from a narrative-critical point of view and finds the way dialogues are interlocked within the narrative set up, Jerome Neyrey (2007) endeavours to uncover some of the social dynamics and rhetorics that help

88 Beasley-Murray (1987) observes the "dramatic development" (1:19–51; p. 22) and the dialogue progression within the gospel. In the process of describing the dialogues, he explains the literary features and the devices. But a dialogue/discourse-centric treatment is far from his interpretation of the gospel.

89 Carson (1991) also interprets the dialogue/discourse sections of John with the assistance of literary/dramatic terms (for instance, 1:19–51, pp. 141–65; 3:1–15, pp. 185–202; 4:1–42, pp. 214–32; 6:1–71, pp. 276–303; 7:1–52, pp. 310–29). In his commentary, the commentary language, coupled with the improper division (for instance, he considers 5:1–7:52 and 8:12–10:42 as two separate larger units) of the narrative segments, do not give considerable attention to the dialogue/discourse sections.

90 In his outline of the book, Köstenberger (2004) does not give much importance to the dialogues. In his analysis, he finds representative conversations in 1:19–4:54 (pp. 51–172). The dialogue framework of the gospel is submerged into his interest on writing a comprehensive commentary.

91 Just as the case of some commentators, Moloney seriously considers the discourse/dialogue sections. He, as in the case of Barrett and Brown, provides notes on the utterance units (see pp. 80–3, 89–102, 113–50).

92 Keener (2003: 1:53–80), in his introductory section, details the discourses of the FG. He discusses the oral cultures, note-taking, learning and memorization in relation to the Johannine discourse.

93 Morris divides the commentary into eight main sections centered on the discourses.

the interpreter to understand the dialogues better.⁹⁴ In sum, in majority of the commentaries, the dialogue framework of the gospel is submerged into the interest of the commentators. As usual, the commentators treat the dialogues alongside the other aspects of the gospel in order to serve their own theological and methodological ends.

Our examination of the Johannine scholarship on dialogue reveals a few gaps (cf. Lategan, 2009: 478; Greimas and Courtés, 1979: 127–8). The above mentioned studies either lack breadth (only looking at a few dialogues or at a certain aspect of dialogue), or depth (only providing a cursory analysis of some dialogues), or both. This is obviously owing to the limitations set by each author's project or emphasis.⁹⁵ The following are the four major gaps we identified in the scholarship. *First*, in most of the cases the dialogues are looked at from a diachronic point of view (cf. Bultmann, Strachan, Dodd, R.E. Brown).⁹⁶ A study of Johannine dialogue that will *illuminate its function within the present text* (i.e., by means of synchronic methods; cf. Du Toit, 2009: 122) remains a concern to be thought about.⁹⁷ *Second*, the dialogues of John are mostly analyzed in relation to other aspects (cf. Strachan, Painter, S. Brown) or without exclusive focus on them (cf. Bartholomä).⁹⁸ On the one hand, instead of analyzing the dialogues in relation to the narratives, they are treated as part of the narrative framework.⁹⁹ On the other hand, instead of analyzing the utterances

94 Stibbe considers context, structure, form, plot, time, author-narrator-reader dynamics, characterization, literary devices, and the truth value as some of the important aspects to uncover the meaning. Neyrey (2007) discusses the social location of the author (pp. 2–5), characters (pp. 5–7), role and status (pp. 7–9), revealing and concealing (pp. 9–15), and other significant aspects that are helpful in understanding the dialogues within their first century social matrix.

95 See the analysis of characterization in Bennema, 2009: 10–12.

96 Scholars like Bultmann, Strachan, Dodd, R.E. Brown and others analyzed the text over against the socio-religious, politico-cultural, and historical background of the first century CE. In this way, in their analysis, the text became secondary to the context in which it was written.

97 Du Toit (2009: 122; cf. Petersen, 1978: 19) states, “in practicing exegesis, we should not use texts as windows onto their prehistory; we should read them as ‘self-contained worlds.’”

98 While Strachan employs dialogue as one of the means to explain the significance and environment of the gospel, Painter interprets them for the sake of fulfilling his task of the quest stories. Similarly, Sherri Brown uses them as means to establish her main concern of the covenant-fulfillment paradigm. Bartholomä's attention is divided between the Synoptic sayings and the Johannine sayings of Jesus. Moreover, his intention of the study is the establishment of the authenticity of Jesus' sayings in John.

99 The treatment of the dialogues in relation to the narratives and their treatment as part of the narratives are two different things. In the first case, dialogues and narratives are

within the Johannine framework, they are treated relationally to the Synoptic utterances. *Third*, a good number of studies are incomprehensive as the authors treat the texts with wider gaps in between (cf. Schneiders, Gench, S. Brown, Bartholomä).¹⁰⁰ Because of this fact, the holistic picture of the Book of Signs is not adequately conveyed to the reader (cf. Bailey and Vander Broek). *Fourth*, the two major aspects of the dialogue (i.e., character level and narrator-and-reader level) are not treated proportionately by the authors. While majority of writers focus on the character dialogues (i.e., Bultmann, Strachan, Dodd, R.E. Brown, Painter, S. Brown, Bartholomä), scholars rarely attend to the narrator-and-reader dialogue (with a possible exception of Anderson).¹⁰¹ But both aspects receive moderate treatment in the works of Schneiders and Gench.¹⁰² Filling the above mentioned gaps requires necessary attempts from the Johannine interpreters so that the dialogue of the Book of Signs may receive adequate attention.

Moreover, some important concerns such as treatment of both the explicit and implicit dialogues, the consideration of dialogue as a significant genre (with the help of genre elements like *content*, *form*, and *function*) within the narrative framework of the gospel, a dialogue-centric interpretation of the gospel rather than the habitual practices of narrative-centric interpretations, and the exploration of the contribution of dialogues to the narrative framework are scarcely looked at in Johannine scholarship.¹⁰³ In sum, with the help of semantic, syntactic, and pragmatic means we must employ a multidimensional and comprehensive analysis of the Johannine dialogues within the textual horizon in order to illuminate this most important literary genre of the Book of Signs.

treated as two different entities but function together to actualize the text. In the latter case, dialogues are treated as part of the narratives.

- 100 The analyzes of Schneiders, Gench, Sherri Brown, and Bartholomä do not comprehensively treat the texts. Rather, they analyze representative texts of John to come to their own conclusions. In this way, gaps are created within the analysis of the Gospel of John.
- 101 Majority of the commentators restrict themselves within the confines of the character dialogue. They do not reckon with the dialogue dynamism between the narrator and the reader. In both of his articles Anderson does not analyze the characterial dialogues in detail. But he provides detailed information about the polyvalent nature of the text in relation to the reader.
- 102 Schneiders and Gench bravely show the aspects of both the character and the narrator-and-reader dialogues within the text. But their treatments do not show the breadth and the depth of the gospel.
- 103 Anderson emphasizes both the character dialogue (1996) and narrator and reader dialogue (2007, 2008) through his writings. Also see Brant (2004, 2011).

Methodology of Research

The above stated scholarly views show that a holistic or in-depth analysis of John's dialogue is inconceivable within the limits of a monograph.¹⁰⁴ Hence we are compelled to restrict our scope to the Book of Signs, that is, the major dialogue section of the Gospel of John.¹⁰⁵ Moreover, there are multiple layers of dialogue trends in the Book of Signs. Analyzing all the layers of dialogue is beyond the task of this monograph.¹⁰⁶ Our task, therefore, is to identify the striking phenomena of people's conversation in dialogue form and the narrator's dialogue with the reader, and the dynamic interwovenness of these two layers of dialogues within the narrative structure of the gospel.¹⁰⁷ At the same time we may look at other elements of dialogue (i.e., intertextuality or dialogue between/among genres) if the text requires.¹⁰⁸ In order to have a thoroughgoing study of dialogue in John 1:19–12:50, the present research will adhere to a polyvalent approach (cf. Anderson, 2008: 94).¹⁰⁹ We will treat the dialogue of the Book of Signs from a literary perspective, following all methods of literary criticism (cf. Moore, 1989; Du Toit, 2009).¹¹⁰

Exegetical analysis of the dialogue texts by making use of synchronic methods lies at the base of this research (cf. Counet, 2000: 15–48).¹¹¹ We will focus on all the dialogues of the Book of Signs and their interrelationship among themselves within the narrative framework. While employing the available literary-critical tools (cf. Beardslee, 1970; Petersen, 1978), we will attempt to

104 Refer to Dodd, 1960: 289–443; Schneiders, 1999/2003; Gench, 2007; S. Brown, 2010; Bartholomä, 2010.

105 The insights of the current study may lead to subsequent research on the dialogues of John 13:1–21:25.

106 On one level, Bakhtin observes the “heteroglossic” character of language. On another level, Bakhtin suggests that discourse is always “polyphonic.” See Anderson, 2007: 133.

107 Basically all other layers of dialogue (theological, historical, and literary [in Anderson's view]) in John are integrally connected to the character and the narrator-and-reader layers of dialogues.

108 Thus we will be able to analyze the *interactional*, *intra-textual*, and *inter-textual* aspects of the text. Cf. Stibbe, 1993: 22; Malbon, 1990: 177.

109 *Valence* is a derivation of the Latin word *valentia*. Anderson (2008: 94) says, “In literature, valence refers to the ways a narrative connects with audiences and themes, and *polyvalence in literature* relates to many levels of meaning, embedded within the text and beyond it, transcending time, space, and form.”

110 See Punch, 2010: 16; Costa, 2012: 16–17.

111 Refer to Fee, 2002; Blomberg, 2010; Du Toit, 2009; Egger, 1996; Green, 1995; Black, 1995; Silva, 1994; Malina, 1993; Elliott, 1982; Rohrbaugh, 1996; Gorman, 2001; Hayes and Holladay, 2007.

establish the dramatic structure of the dialogue.¹¹² By keeping the above discussed aspects in mind, we will discuss the phenomena of dialogue at three levels. *First*, at the *micro-level*, we will discuss the dynamics of the individual utterances of the interlocutors, their interconnection and role, alongside of the narrative, within the exchange units.¹¹³ Here, we may look at how the semantic, syntactic, and pragmatic aspects dynamically work within the exchange units (cf. Tan, 1993).¹¹⁴ *Second*, at the *meso-level*, we will analyze how the exchange units work in relation to one another and how they form the episodes.¹¹⁵ *Third*, at the *macro-level*, we will describe the holistic features of the dialogue in the Book of Signs. At this level, the entire Book of Signs will be considered as a 'single literary whole' communicated by the author/narrator to the reader (cf. Van Dijk, 1976: 23–57; Van Dijk, 1994). In all three levels, the narrator-and-reader dialogue will be analyzed alongside the character dialogues (cf. Eco, 1979: 3–43). Thus, a *triadic-layered structure* will be established in order to decipher the dialogue foundation.

In the analysis of the dialogues, along with other literary-critical tools, we will employ the genre critical approach as the foundational tool (cf. Hernadi, 1972: 1–53).¹¹⁶ For a proper understanding of the genre dynamics in John's

112 See Brant, 2004; Hitchcock, 1923/1993; Elam, 1980; Strachan, 1925; Bowen, 1930; Hedrick, 1933; Lee, 1953–54; Schenke, 1993; Flanagan, 1981; Connick, 1948; Martyn, 1968; Domeris, 1983; Parsenios, 2010; Bowles, 2010.

113 'Exchange' is a peculiar term I employ throughout the study in order to indicate the independent units of the episode(s). An 'exchange' can be identified as: *first*, a self-contained unit within an episode; *second*, a narrative unit that contains a dialogue explicitly/implicitly; *third*, a narrative unit that decides the plot structure; and *fourth*, it can be a unit of its own characteristics, i.e., setting, dramatic framework, literary unity, rhetorical features, and development; but at the same time, it works in relation to other exchanges of the episodes.

114 Chandler (2002/2007: 196; cf. Horn, 1992: 260–66; Merrell, 1992: 408–12; Eco, 1984: 14–45) says, "The interpretation of signs by their users can be seen from a semiotic perspective having three levels": *syntactic* (recognition of the sign in relation to other signs); *semantic* (comprehension of the intended meaning of the sign); and *pragmatic* (interpretation of the sign in terms of relevance and agreement).

115 An episode is comprised of several exchange units and the exchange units are comprised of utterance units.

116 'Genre' is a French term for a type, species, or class of composition. While Baldick (1990: 90) defines literary genre as "a recognizable and established category of written work employing... common conventions," Chatman (1978: 18) considers it as "constructs or composites of features." Similarly, while Joliffe (1996: 281; cf. Freedman and Medway, 1994: 1–22; Dowd, 2006: 11–23; Strelka, 1978: vii–ix) says that, "the term *genre* denotes a power... that bundles together features of texts," Warren and Wellek (1955/1977: 226, 231)

dialogues, we may implement the genre critical theory developed by David Hellholm and David E. Aune (1986).¹¹⁷ In his article, Hellholm (1986: 13–64; cf. Aune, 1986: 65) describes the way *content*, *form*, and *function* dynamically inter-connect within the Book of Revelation.¹¹⁸ Hellholm (1986: 13; cf. Aune, 1986: 65) notes that “genres participate in three separate, though related, aspects: form, content, and function.” As suggested by Hellholm, in our study, we will treat these three aspects of the dialogue-genre, on the one hand, as separate categories, but on the other hand, as categories integrally connected to one another (cf. Chandler, 2002/2007: 189; see Figure 1). We will consider the foundational aspects of Hellholm’s theory to understand the nature of dialogue in the Book of Signs.

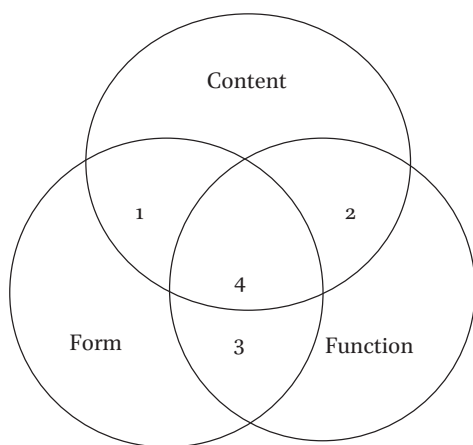


FIGURE 1 *The interaction of ‘content,’ ‘form’ and ‘function’: space #1 is the ‘content-form’ meeting point; space #2 is the ‘content-function’ meeting point; space #3 is the ‘form-function’ meeting point; and space #4 is the common meeting point of ‘content-form-function.’*

consider the theory of genre as a “principle of ordering” for classifying literature according to “specifically literary types of organization or structure.” For more details refer to Thomaskutty, 2014: 21.

117 The Apocalypse Group of the SBL’s Genres Project (*Semeia* 14), under the chairmanship of John J. Collins (1979: 1–2; cf. Aune, 1986: 68–9), considered *form* and *content* as the major elements of a genre. But the *Semeia* 14 consultation discussed the role of *function* (along with social setting) in relation to *form* and *content*.

118 In the 1981 consultation on Early Christian Apocalypticism (SBL, San Francisco), David Hellholm proposed that the definition in *Semeia* 14 be expanded to include function (cf. A.Y. Collins, 1986: 6).

In terms of our research, genre elements such as content, form, and function are described as follows: first, *content* is the semantic aspect of the genre and it answers the 'what' of the text; second, *form* is the syntactic aspect and that describes the aspects of 'how' in a literary unit (cf. Muilenburg, 1993: 65–76); and third, *function* is the pragmatic aspect and it delineates the 'why' of the text (cf. Tan, 1993: 50–8; Estes, 2013; see Figure 1).¹¹⁹ The interconnection among these three will be described in order to establish the dynamic existence of the dialogue genre in the Book of Signs.¹²⁰

We will employ the narrative-critical approaches as another important tool for our research (cf. Van Aarde, 2009: 381–418; De Boer, 1992: 35–48).¹²¹ In our treatment, we will approach the Book of Signs with the presupposition that it is a narrative and hence a performative art (cf. Funk, 1988: 3). Dodd (1960: 133; cf. Green, 2003: 37–66) says that John is "in the form of a narrative with a brief philosophical or theological introduction . . . the narrative serves mainly as framework for a series of discourses (dialogues and monologues)." In this study, our primary focus is not on the narrative sections of the book, but rather on the development and function of the dialogue within the narrative framework.¹²² The narrative theory outlined by Seymour Chatman (1978) will be utilized for the analysis of the text (cf. Genette, 1972/1980; Baldick, 1990: 145).¹²³ Chatman explains the existence of two major elements within a narrative: the 'story' and the 'discourse'.¹²⁴ He uses the term 'narrative discourse' as an overarching expression, through which the content ('a story' or 'chain

119 Refer to Hellholm, 1986: 18, 22–23; Yarbrough Collins, 1986: 2–6; Aune, 1986: 88–89; Greimas and Courtés, 1979/1982: 57–8, 121–2; Barwise, 1988: 23–39. Hellholm (1986: 18, 23) says, "the *illocutionary* and *perlocutionary* aspects correspond to the function."

120 In line with Hellholm, Berkenkotter/Huckin, Buss, and Aune (1987: 32–36) also consider three generic features of literature such as the subject matter or content (i.e., the specific *type* described), the form (i.e., the nature), and the function (i.e., the purpose of the author). Also see Kermode, 1979: 162; Tuckett, 1987: 68–75.

121 Refer to some of the materials on narrative criticism/hermeneutics: Uspensky, 1973; Lee, 2004: 163–218; Berlin, 1982: 71–113; Court, 1997; Templeton, 1999; Helms, 1988; Botha, 1977/1991: 71–87; Green and Pasquarello III, 2003; Fairclough, 1992; Foucault, 1971.

122 We analyze the dialogue in relation to the narrative due to the fact that, in John, the dialogue appears within the framework of the narrative. Therefore, we employ the narrative insights in the study of the dialogue.

123 We will also look at the narrative aspects such as setting, characterization, plot structure, point of view, thematic development, dramatic development, stylistics and rhetorics, and other related aspects of the text. Cf. Moore, 1989: 14–40; Brooks, 1984: 61.

124 For Chatman (1978: 63; cf. Funk, 1988: 2), "the story is the *what* in a narrative that is depicted, discourse the *how*." Cf. Funk, 1988: 2–3; Powell, 1990: 25–27; Cobley, 2001: 4; Sternberg, 1985: 282; Tovey, 2007: 12–19; Stanzel, 1984; Carey and Snodgrass, 1999: 94.

of events' or 'actions and happenings') is communicated. In his analysis, the content (or story) includes the argumentative discourse (i.e., dialogues and monologues).¹²⁵ Chatman claims that "dialogue, of course, is the preeminent enactment" (p. 32). Later on, scholars such as Culpepper (1983), Moore (1989), Powell (1990), Tolmie (1999), and Resseguie (2005 [also 2001]) employed the same basic assumptions of Chatman in their interpretations of the NT texts.¹²⁶ In the words of Resseguie (2005: 18–19; cf. Moore, 1989: 4–55), "narrative criticism focuses on how biblical literature works as *literature*. The 'what' of a text (its content) and the 'how' of a text (its rhetoric and structure) are analyzed as a complete tapestry, an organic whole. . . . Form and content are generally regarded as an indissoluble whole."¹²⁷ In our analysis, we will look at the development of the dialogue (i.e., one of the important elements in the Johannine story) in relation to the narrative dynamics (i.e., the communicative strategy) of the Book of Signs.¹²⁸ Meanwhile, we will also analyze the rhetorical function and the dramatic development of the Book of Signs through the dynamic combination of the dialogue and the narrative (cf. Hitchcock, 1923/1993: 15–24; Brant, 2004).¹²⁹

We will look at the dialogue from the reader's point of view (cf. McKnight, 1992: 476). In the process, we will combine the following positions concerning her/him: *first*, reader is 'in the text' as the narrative critics view; and *second*, reader is 'with the text' as Stanley Fish (1972: 383–427) and Wolfgang Iser (1978) view.¹³⁰ John's dialogue would be deciphered from the perspective of

125 Van Aarde (2009: 382) rightly distinguishes between 'narrative discourses' and 'argumentative discourses.' For him, in John, while narrative discourse is the macro-text, argumentative discourse appears as the micro-text.

126 Culpepper (1983: 7) considers dialogue [along with action] as one of the elements within the story that is used to define the characters. For Culpepper (1983: 7; cf. Chatman, 1978; Tolmie, 1999), characters [along with events, and their settings] are part of the story.

127 See Green and Pasquarello, 2003: 31; Prince, 1987: 58–60; Van Aarde, 2009: 383.

128 Genette (1972/1980) emphasizes the syntax of the narratives, rather than performing an interpretation of them. He takes up narrative concepts like 'order,' 'frequency,' 'duration,' 'voice,' and 'mood' and discusses them in detail. Prince (1982), on the other hand, describes in detail 'the narrating,' 'the narratee,' 'the narration,' 'the presentation of the narrated,' 'narrated events,' 'narrative grammar,' 'reading narrative' and 'narrativity.' See Tolmie, 1999: 1; Powell, 1990: 19–21; Moore, 1989: 3–13; Scholes and Kellogg, 1966; Bal, 2004; Nair, 2002.

129 See Bowles, 2010: 7–91; Elam, 1980: 135–207; Martyn, 1968. For more details, refer to Thomaskutty, 2014: 25.

130 A 'reader over the text,' as Jacques Derrida and others suggest, is beyond the scope of this monograph. For more details, refer to Powell, 1990: 16–18; Tull, 2013: 2:37–46; Funk, 1988: 30.

an idealized *implied reader* who is presupposed by and constructed from the text itself (see Powell, 1990: 15; Funk, 1988: 34–6).¹³¹ While the implied author designs the meaning of the text, the implied reader infers the meaning from the text. Lategan (2009: 459) states, “The reader influences the way in which the text is structured and framed, and the author assumes that the reader has the necessary competency to decode and understand what is written.”¹³² Moreover, the implied author is responsible for deciding what kind of a narrator will be presented to the reader (cf. Baldick, 1990: 107–8; Tolmie, 1999: 13).¹³³ The narrator, presented by the implied author, is the *teller* (or *narrative voice*) who communicates the message to the implied reader (cf. Funk, 1988: 30).¹³⁴ The implied reader functions as a narrative clue to the historical/contemporary reader to conceptualize the semantic domains and syntactic master plan of the dialogues. Thus, the narrator’s encoding of the message is dynamically decoded through the initiative of the reader(s) *in/with* the text (see Figure 2).

In this study, we will utilize a “description and classification” method to understand the wholistic nature and the types of dialogues in the Book of Signs.¹³⁵ The purpose of this process is to categorize the dialogue of the Book of Signs on the basis of their thematic, literary, and performative functions.

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- 131 Eco (1979: 7; cf. Rowland and Boxall, 2013: 2:206–15) says that, “To make his text communicative, the author has to assume that the ensemble of codes he relies upon is the same as that shared by his possible reader.” He further says, “The author has thus to foresee a model reader supposedly able to deal interpretatively with the expressions in the same way as the author deals generatively with them.”
- 132 Refer to Rimmon-Kenan, 1988: 103–5; Genette, 1972/1980: 259–62; Chatman, 1978: 149–52, 253–62; Rowland and Boxall, 2013: 2:206–15.
- 133 Tolmie (1999: 115; cf. Maxwell, 2013: 2:198–206) defines the *implied author* in terms of the *overall textual strategy*. He (1999: 115) defines the *implied reader* as the *counterpart of the implied author*. Wolfgang Iser and some other theorists of reader-response criticism used the term ‘implied reader’ to denote the hypothetical figure of the reader to whom a given work is designed to address itself.
- 134 Greimas and Courtés (1979: 210–11) define “As actants of uttered enunciation, they [i.e., narrator/narratee] are directly delegated subjects of the enunciator and of the enunciatee.” See Rimmon-Kenan, 1988: 71–4; Genette, 1972/1980: 213–5; Chatman, 1978: 148; Booth, 1961: 158–60.
- 135 Oxford Advanced Learner’s Dictionary (sixth edition, 2000: 339) defines ‘description’ as “a piece of writing or speech that says what sb/sth is like” and “the act of writing or saying in words what sb/sth is like.” At the same time, ‘classification’ is defined as “a group, class, division into which sb or sth is put” (sixth edition, 2000: 214). In our use of these terms we understand that the dialogues of the Book of Signs will be described in the *micro*-, *meso*-, and *macro*-levels and will be classified on the basis of their content, form, and function. We will look at both the explicit and the implicit dialogues at the *micro*-level.

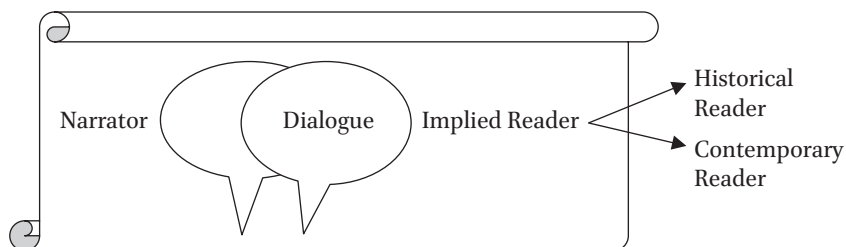


FIGURE 2 Narrator, (dialogue) text, and reader interaction in the *Book of Signs*.

An “analytic and synthetic” method, which analyzes the varied layers of dialogues and synthesizes the findings for evaluation, will be integrated with the “description and classification” method in order to have a broader perspective of the dialogue.¹³⁶ We do not pretend to develop the theology of the *Book of Signs* in detail, but only to sketch the theology of the dialogue based on their literary function (cf. Von Wahlde, 1984: 575–84; Martyn, 1968).¹³⁷ Hence, we may synthesize the broader theological concerns pertinent to the dialogue in the concluding chapter.¹³⁸ In our analysis of theology, we may concentrate on the point that Johannine characters get involved in dialogue(s) from divergent (or conflicting) theological standpoints (cf. Court, 1997: 20–42; Schneiders, 1999/2003). The concern that Jesus as a dialoguer ‘from above’ versus the Jews as dialoguers ‘from below’ will be given more prominence in order to re-emphasize the argumentative and dualistic character of the *Book of Signs* (cf. Motyer, 2006: 194–209; Robbins, 1996: 21–8).¹³⁹ Moreover, toward the end of the study, we will briefly discuss the role and theological value of dialogue in the Johannine community context (cf. Brown, 1979; Rensberger, 1988).¹⁴⁰

136 Oxford Advanced Learner’s Dictionary (sixth edition, 2000: 39) defines ‘analytic’ as “using a logical method of thinking about sth in order to understand it, especially by looking at all the parts separately” and “using scientific analysis in order to find out about sth.” At the same time, ‘synthetic’ is defined as ‘producing a substance’ or ‘made by combining separate ideas, beliefs, styles, and others.’

137 Some of the central theological aspects related to the literary genre called dialogue in John will be sketched in the concluding chapter.

138 Also we will take up theological concerns in the *micro*- and *meso*-analyses of the monograph.

139 In the study, we will attempt to address how dialogues help to develop the aspect of ‘dualism’ in the gospel.

140 The aspects of ‘community life’ and ‘theology’ outlined by Ihenacho (2001) and the aspects of ‘community and Christology’ in Ringe (1999) will be consulted along with other sources.

The methodological description above aptly explains the polyvalent nature of our study.¹⁴¹ As Anderson (2008: 118) says, “What they [polyvalent readings] do commend and facilitate is the synthesizing of the best of various approaches, realizing that no reading stands alone—in isolation from others.” A polyvalent approach to John’s dialogue takes into consideration different levels and different methodologies (cf. Tan, 1993: 26–49). In our study, the dialogue is analyzed at the *micro*-, *meso*-, and *macro*-levels to bolster a comprehensive interpretation of John 1:19–12:50.¹⁴² An appreciation of the Johannine narrative, through the means of dialogue, will enable the reader to understand the rhetorical thrust of the Book of Signs. Reading exchanges of the episodes gives a sense on the *micro*-level of different components of dialogue within the narrative. The genre elements such as content, form, and function analyze the work well on this level—seeing the place of the dialogues within the episodes (cf. Chandler, 2002/2007: 194–7; Greimas, 1987: 63–83).¹⁴³ Analyzing the *meso*-level gives a sense of different types of *micro*-dialogues connected together at the episode level. Reading, then, the progression of the episodes gives a sense of the overall content, dramatic discourse, and rhetorical design of the narrative (cf. Vorster, 2009: 505–78).¹⁴⁴ And, that leads to an appreciation for the content and meaning of the Book of Signs on the *macro*-level. A *macro*-level reading of the overall narrative thus pulls together insights gained from the *micro*- and *meso*-levels and engages the audiences with a message that addresses the divine-human dialogue (cf. Van Aarde, 2009: 381–418; Powell, 1990).¹⁴⁵ Thus, the study is an attempt to implement a polyvalent analysis as an overarching approach to pull things together in understanding the overall content and rhetorical thrust of the Fourth Gospel (cf. Anderson, 2008: 93–119; Bakhtin, 1981: 324–31). This analysis contributes to the advancement of a thoroughgoing interpretation of dialogue in the Book of Signs.

141 In our study, polyvalence is used to describe the way multi-levels are employed to create the meaning of the dialogue within the narrative framework. See Anderson, 2008: 94.

142 Anderson (2008: 94; cf. Bakhtin, 1981: 324–31) states that, “*polyvalence* in narrative refers to the multiplicity of connections, associations, and meanings that accompany.”

143 Refer to Hellholm, 1986: 13–64; Aune, 1986: 65–96; Attridge, 2002: 3–21.

144 For more details about John and rhetoric, refer to Neyrey, 2009; Tan, 1993: 26–93; Court, 1997: 73–86.

145 For more details about narrative aspects, refer to Chatman, 1978; Tolmie, 1999; Funk, 1988; Moore, 1989.

Use of 'Dialogue' as a Literary Genre

Dialogue, as a literary genre, was widely in use even before and during the composition of the Gospel of John.¹⁴⁶ As our study follows the synchronic methods, the details in this section are intended not to state that John had influences from his predecessors or contemporaries but rather to make the reader aware of the extensive use of a literary genre that was used by the evangelist. In the following discussion, we will briefly analyze some of the ancient religious and philosophical traditions, the OT, and the Synoptic traditions in order to examine their use of dialogue as a literary genre.

Ancient Religious Traditions

The religious traditions of both the ANE and the Greco-Roman contexts are rich in having dialogue as a literary genre. In the east, dialogue dates back to the Sumero-Babylonian dialogues and disputations (preserved in copies from the early second millennium BCE).¹⁴⁷ In the Akkadian Gilgamesh Epic, conversations develop within the larger dialogue framework of Gilgamesh and Ishtar (see Tablets VI–VII and X–XI).¹⁴⁸ Denning-Bolle (1992: 100–3) points out the existence of several literary devices such as rhetorical questions (Tablet X, vi. 26 onward) and dramatic qualities within this epic.¹⁴⁹ Similarly, the living together of the divine pantheon under the supreme triad, Enlil, Enki, and An, and other gods surrounding them (cf. Kramer, 1961: 30–68; Pettinato, 2005: 5964), makes

146 See the definition and other details about 'genre' and 'genre criticism' in the methodology section.

147 Jacobson (1987: 5948; cf. Cooper, 1992: 231–4) says that, "Basic to all religion, and also to ancient Mesopotamian religion, is . . . a unique experience of confrontation with power not of this world." It was also used in *Rig-Vedic* dialogue hymns and in the Indian epic *Mahabharata*. The discourse of Krishna and his friend and devotee Arjuna—one of the greatest philosophical and religious dialogues known to men—is described in the *Bhagavad-Gita*. See Prabhupāda, 1972/1986: xiii.

148 Cf. Denning-Bolle, 1992: 88–103; Dalley, 1989: 50–153; Maier, 1997; Tigay, 1982; George, 2003: Vol. 1 and 2.

149 Other Akkadian texts entitled "Tamarisk and the Palm," "The Fable of the Willow," "Nisaba and Wheat," "The Ox and the Horse," and the "Fable of the Fox" are set within the context of oral disputations between various animals and objects. They are arranged in a triadic format: *first*, a mythological scene; *second*, the debate proper; and *third*, a judgment scene. Cf. Van Dijk, 1953: 39–40; Maier, 1997.

the Mesopotamian creation myths confrontational and dialogical.¹⁵⁰ The creation myth of the *Enuma Elish* develops as a series of verbal disputations among those figures making up the Babylonian divine pantheon.¹⁵¹ The dispute is primarily between the younger-generation gods and the primordial gods. The dialogue is one of the important means through which the confrontation is reported in this document. The vast array of Egyptian scriptures makes both explicit and implicit references to the divine-and-human dialogues.¹⁵² Redford (1987: 2719–21) makes mention of a very specific group of texts in the genre of the dialogue that explains humankind's prospects beyond the tomb.¹⁵³ In several of the Pyramid texts, conflicts, disputations, lamentations and dramatic scenes are recorded and in them deities such as Orisis, Isis, Horus, Seth, and Nephthys are involved (see *Pyr* 418a, 594a, 679d; *Pyr* 1040a-d; *Pyr* 1436a-e; see Sethe, *Pyr. Kom* 1: 337). The dialogues among Anubis, his wife, and Bata make *The Story of the Two Brothers* a very important dramatic Egyptian document.¹⁵⁴

The Ugaritic texts of the Canaanite tradition contain various episodes of the Baal cycle (cf. Coogan, 1987: 1391).¹⁵⁵ In Baal's battle with the sea, implicit and multi-level war dialogues develop, especially among El, Baal, and Yam (see Gibson, 1977: 2–8; Wyatt, 1998: 39–69).¹⁵⁶ Another array of dialogues develops

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- 150 Kramer (1961: 30–68; cf. Pettinato, 2005: 5964) records a few other disputation mythologies related to the creation of the universe, the closest extant Sumerian parallel to the Cain-Abel story of the Book of Genesis. See Pettinato, 2005: 5964; Cooper, 1992: 231–4.
- 151 Verbal disputations and interactions develop among Apsu, Mummu, and Tiamat (see Tablet 1: 30–50; cf. Heidel, 1942/1951: 18–60), among Tiamat and the young gods (cf. Tablet 1: 111–27), between Tiamat and Kingu (see Tablet 1: 151–61), among Ea, Anshar, and Marduk (cf. Tablet 11: 10–129) and among Marduk, Tiamat and other gods (see Tablet 111). Cf. Frymer-Kensky, 1987: 2809–10; Denning-Bolle, 1992: 104–5.
- 152 Egyptian religious scriptures appear in a variety of literary genres. Refer to Thomaskutty, 2014: 27; Pinch, 2002; Lesko, 1987: 2703; Redford, 1987: 2718–9; Watterson, 1984: 23–203; Quirke, 1992; Murray, 1949.
- 153 Redford (1987: 2721) reports: “In one example, Orisis, typifying the soul on the point of entering the afterlife . . . ; and Atum is obliged to offer him the assurance of eternal survival and union with the creator himself.”
- 154 See Manniche, 1987: 62–5; Hollis, 1990: vii–viii, 3–176; Thomaskutty, 2014: 28.
- 155 Day (1992: 545; cf. Yon, 1992: 695–706) mentions that the Ugaritic mythological texts from Ras Shamra on the Syrian coast shed the most light on the Canaanite religion. See Thomaskutty, 2014: 28; Pardee and Bordreuil, 1992: 706–21; Coogan, 1987: 1391. Though many of these texts are poetical in nature, dialogue is part and parcel of them.
- 156 El was the supreme Canaanite deity and his consort was Athirat. Cf. Day, 1992: 545, 831–37; Walls, 2005: 2742; Cassuto, 1951/1971. In the story, as Pardee and Bordreuil (1992: 707; cf. Gibson, 1977: 37–45; Wyatt, 1998: 39–69) report: “he [Baal] defeats his enemy Yam [Sea], he requests and receives a palace like the other gods but is shortly thereafter himself

among El, Baal, Athirat, Anat, and Kothar before the construction of a palace for Baal. Coogan (1987: 1393) reports an enigmatic dispute between Baal and Kothar about whether Baal's house is to have a window or not.¹⁵⁷ Near the end of the tablet, there are various dramatic episodes and implicit dialogues develop largely between Baal and Mot (Death).¹⁵⁸ The Canaanite cycles with human protagonists, like Aqhat and Kirta, also have dialogues in them. Divine-human interaction also lies at the root of Greek religious traditions. According to the *Iliad*, Zeus, Apollo, and Athena keep in regular contact with the affairs of the people (cf. Vernant, 1987: 3663). The pantheon is interactive with the people and their affairs. In response, the Greeks consider the *theoi* at the top of their hierarchical order (cf. Vernant, 1987: 3667).¹⁵⁹ The times of rituals, prayers, and sacrifices were considered as occasions of divine-human interactions and dialogues (cf. Bremmer, 2005: 3681–5). In Roman religion, Jupiter (Iuppiter) stood at the center of the pantheon (cf. Gladigow, 1992: 811).¹⁶⁰ He was considered as the god of heaven, and at the same time one who intervened in the daily affairs of the city-state (cf. Gladigow, 1992: 811; Schilling and Guittard, 1987/2005: 5037). Other subordinate gods such as Quirinus, Juno (Iuno), and Mars are also considered as interactive gods in the Roman religious traditions (cf. Schilling and Rüpke, 1987/2005: 7893).¹⁶¹

The brief survey above of the Sumero-Babylonian, Egyptian, Canaanite, Greek, and Roman religious traditions serves to confirm that dialogue and interactions among the deities themselves and between the pantheon and the human world were part and parcel of the affairs of the ancient world. This pattern of dialogue helps us to understand the dialogues of John between Jesus and his Father, Jesus as one 'from above' and the Jews 'from below,' and Jesus as one who is the 'word became flesh' and the rest of the humanity.

defeated by Mot [Death], but is in the end resurrected and serves again to bring rain and plenty upon the earth."

157 Coogan (1987: 1393) says that, "Kothar recommends that a window be included despite his repeated urgings, however, Baal refuses."

158 Cf. Walls, 2005: 724; Gibson, 1977: 68–81; Wyatt, 1998: 115–46; Coogan, 1987: 1394; Gibson, 1977: 14–9.

159 Refer to Fox, 1964; Kerényi, 1976.

160 Schilling and Guittard (1987/2005: 5037) state that, "The name *Iuppiter* is made up of two elements: the first, *Iou-*, stems from the Indo-European *dyeu*, the root of *dies*, or 'day'; while in the second element we find the Latin word *pater*, meaning 'father.' *Iuppiter* therefore identifies the 'god of heavenly light.'"

161 See Schilling and Guittard, 1987/2005: 811–12; Schilling and Rüpke, 1987/2005: 7894; Gladigow, 1992: 811.

Ancient Philosophical Traditions

As a literary genre, Greek dialogue has its origins in *mimesis*, or the art of ‘imitating’ real-life conversations (see Majercik, 1992: 185).¹⁶² Literary historians commonly suppose that Plato (c. 427 BCE–c. 337 BCE) introduced the systematic use of dialogue as an independent literary form by way of dialectical method.¹⁶³ The highlight of the majority of Plato’s dialogues is the argumentation of Socrates. A reader finds it difficult to distinguish between the voices of Socrates, the protagonist, and Plato, the author, in the Platonic dialogues.¹⁶⁴ In the dialogues, Socrates’ *question-and-answer method* and his definitions and arguments direct the interlocutors toward virtue and knowledge (see Santas, 1979: 57–286; Brickhouse and Smith, 1994).¹⁶⁵ Plato brought dialogue to its highest perfection, especially in the cycle directly inspired by the death of Socrates. All his philosophical writings, except the *Apology*, use this form.¹⁶⁶ Following Plato, dialogue became one of the major literary genres in antiquity.¹⁶⁷ While maintaining the question-and-answer and dialectic forms for the dialogues, he added three important elements within Socratic argumentation; *elenchus*, *epagoge*, and *definition*.¹⁶⁸ Though Plato’s early dialogues used the method of

162 Majercik (1992: 185) says, “Such dialogues or conversations can be found in Greek drama, history, and oratory.”

163 The traditional corpus includes 13 *Epistles*, most of them now recognized as spurious. There are some thirty extant dialogues of Plato, all but a few of them undoubtedly genuine, and a group of letters. This is probably the whole of his work. Also see Thomaskutty, 2014: 30; Cornford, 1958; Kaplan, 1950. According to Hall (1967: 52), “The term *dialectic* originates in the Greek expression for the art of conversation.” Philosophers like Socrates, Plato, Aristotle, and the Stoics used it both in their oral deliveries and writings. See Thesleff, 2000: 53–66; Schaeffer, 1998: 387–95; Majercik, 1992: 185; Denning-Bolle, 1992: 70–6; McKeon, 1990: 28.

164 For certain details about “Socrates and the character of Platonic dialogue,” refer Waugh, 2000: 39–52; Stokes, 1986.

165 Socratic question-and-answer method was primarily developed in a dialectical way. Refer to Santas, 1979: 57–179.

166 Even the *Apology* has some dialogue within it. Soon after Plato, Xenophon wrote his own *Symposium*, Aristotle is said to have written several philosophical dialogues in Plato’s style, and later most of the Hellenistic schools had their own dialogue.

167 Refer to Khan, 2005: 583; Brandwood, 1990; Thomaskutty, 2014: 31.

168 The Socratic *elenchus* consisted of the continual interrogation of a person in order to help him realize that he knows nothing whereas formerly he had (falsely) supposed he did, indeed, know something. *Epagoge* (induction) is the approach to the universal from a particular. Socrates poses a problem, usually of an ethical nature. He demands to know the nature of something by means of such questions. See Denning-Bolle, 1992: 72–5; Sinaiko, 1965; Stokes, 1986.

intellectual ‘midwifery’ with the help of the technique of dialectic or skilled questioning (cf. Penner, 1992: 121–69), later on they moved toward a more dogmatic presentation of various ideas (cf. Majercik, 1992: 185–6).¹⁶⁹

After Plato, Xenophon (c. 430 BCE–c. 350 BCE) used dialogue as a major literary genre. Xenophon wrote six works in the genre of Socratic discourses, such as *Apology of Socrates to the Jury*, *Symposium*,¹⁷⁰ *Oeconomicus*,¹⁷¹ *The Hiero*,¹⁷² *Memorabilia*, and *Cyropaedia*.¹⁷³ Kahn (1998: 20) states that, “Writing after Plato, Xenophon composed the *Memorabilia* as a large work by putting together many mini-dialogues.” But mostly the conversations do not have the sustained length as even a short Platonic dialogue (see Robinson, 1967: 855).¹⁷⁴ In his *Symposium* (i.e., Banquet) and *Oeconomicus* (i.e., Household management) Socrates takes part in sustained discussions (see Robinson, 1967: 855).¹⁷⁵ Xenophon’s writings in dialogue form were later on highly esteemed by moral thinkers like Machiavelli, Montaigne, and Rousseau (see O’Connor, 1998: 811). After Plato and Xenophon, Aristotle (384 BCE–322 BCE) appears as the most significant figure who used dialogue as a literary genre. Aristotle’s early writings, under the direct influence of the Academy (367–347 BCE), conform both in content and form (the dialogue) to the Platonic writings.¹⁷⁶ He justifies Socratic dialogues or ‘conversations with Socrates’ (*Sōcratikoi logoi*) as a literary genre.¹⁷⁷ The most important works of Aristotle in dialogue form were

169 Majercik (1992: 186–87) says that, “In the *Laws*, Plato’s last dialogue, only the form of the dialogue remains. Socrates has disappeared as have the dramatic elements, and the discussion among the various ‘characters’ has become didactic and methodical.”

170 They appear to be responses to Plato’s works of the same titles. See O’Connor, 1998: 812; Kahn, 1998: 20.

171 It is in part a response to the comic attack on Socrates in Aristophanes’ *Clouds*.

172 It is a conversation about political power between Hiero the tyrant and Simonides the poet.

173 O’Connor (1998: 811–12) says that, “His [Xenophon’s] *Memoirs* (usually referred to by the Latin title *Memorabilia*) presents the model of the philosophical life, mainly by recounting conversations between Socrates and a wide variety of human types.”

174 Robinson (1967: 855) says, “he compiled his extensive and valuable *Memorabilia* (Recollections of Socrates) the work that has given Xenophon, not himself a philosopher, considerable importance to all post-Socratic philosophers.”

175 See Nightingale, 1995: 4; Robinson, 1967: 855; O’Connor, 1998: 812.

176 Shields (2007: 29; see Kiernan, 1962: 7–8) states that, “A reasonable estimate would be that we now possess thirty-one works by Aristotle, not including the many fragments preserved primarily in the form of quotations and paraphrases from later authors.”

177 O’Connor (1998: 811; see Kahn, 1998: 19; Nightingale, 1995: 4; Waugh, 2000: 39) reports that, “After Socrates’ execution in 399 BCE, a number of his companions began to write

Eudemus and *Protrepticus*.¹⁷⁸ Majercik (1992: 186) observes that, “Although Aristotle’s dialogues are extant only in fragmentary form, two innovations are worth noting: the use of the skeptic practice of ‘arguing both sides’ (*disputatio in utramque partem*) and the presence of Aristotle himself as one of the participants in the discussion.”¹⁷⁹ Aristotle’s dialogues are considered much more dramatic than the later dialogues of Plato (see Randall, 1960: 14).

Following Aristotle, dialogue was abandoned in the Academy but kept alive among the Peripatetics, notably in the writings of Heraclides Ponticus (4th century BCE).¹⁸⁰ Majercik (1992: 186) states that, “Heraclides was especially noted for his elaborate introductions or *proems*. He also changed the internal structure of the dialogue by placing the action in the past and then introducing a number of noted historical persons (e.g., men of state, generals, philosophers) as discussants on a wide range of issues (e.g., ethics, politics, literature, history, physics).”¹⁸¹ Heraclides’ dialogues were full of moral, religious, and cosmic stories, and also revelations, including eschatological ones, and miracles and sermons by ancient wise men (cf. Gottschalk, 1998: 364). Cicero admired his style and used his writings as a model for his own dialogues (see Gottschalk, 1998: 364).¹⁸²

reflections and remembrances about him, usually in the form of dialogues, and the style and approach of these ‘Socratic discourses’ defined them as a literary genre.”

- 178 Randall (1960: 14; cf. Kiernan, 1962: 7) says that, “He [Aristotle] wrote a *Symposium*, a *Sophist*, a *Statesman*, a *Menexenus*. He wrote a *Eudemus*, modelled on the *Phaedo* and dealing with the deathlessness of the soul; the *Gryllos*, modeled on the *Gorgias* and dealing with rhetoric; a dialogue on justice, modeled on the *Republic*.”
- 179 Plato, in contrast, never ‘appeared’ in any of his dialogues, as it was Socrates who, in most instances, functioned as his mouthpiece. Refer to Majercik, 1992: 186; Thomaskutty, 2014: 33.
- 180 One view is that the Peripatetics had access to the dialogues of Aristotle. Aristotle was puzzled about how to classify a dialogue. He regarded the “conversation of Socrates” as a nameless “form of imitation” to be grouped with the mime-like and an imitation of real life with high-flown metaphysical speculations and didactic interests. According to Gottschalk (1998: 363), “Heraclides, a pupil of Plato, was roughly contemporaneous with Aristotle. Best known in antiquity as a writer of dialogues on moral and religious themes.”
- 181 Majercik (1992: 186) further says that, “By setting the action in the past, Heraclides—unlike Aristotle—never appears ‘on the scene.’ Heraclides is also noted for deriving the titles of his dialogues from their content rather than from one of the interlocutors, as was the practice of Plato.”
- 182 Gottschalk (1998: 364) says that, “the only reader to take his ideas seriously was the physician Asclepiades of Bithynia. Asclepiades’ work was based on Epicurean conceptions, but he adopted Heraclides’ corpuscular theory; presumably he found it useful for explaining physiological processes.”

Among the Latin philosophers Marcus Terentius Varro (116–29 BCE), M. Junius Brutus, and Cicero (106–43 BCE) stand out as the most prominent figures who employed dialogue in their writings.¹⁸³ Varro's contributions in the field of dialogue include elements of autobiography as well as a kind of 'interior' dialogue in which he conversed with himself (cf. Majercik, 1992: 186; Black, 1991: 389–90). Junius Brutus' contribution to the form was the construction of lengthy didactic discourses presented as 'dialogues' between his son and himself. The subject matter and *locus dialogi* were distinctly Roman: father and son discoursed on various civil and juridical issues in the leisurely setting of the Roman countryside (cf. Majercik, 1992: 186). But Cicero's dialogues marked more significance in the Latin philosophical context than that of Varro and Junius Brutus. In 45 BCE, Cicero wrote *Academica* in two versions on the dispute between dogmatists and academic skeptics about the criterion of truth. The works *De natura deorum*, *De divinatione*, and *De fato* (45–44 BCE) present Epicurean, Stoic, and Academic arguments and counter-arguments about religion and cosmology.¹⁸⁴ On political theory Cicero wrote two dialogues, *De re publica* and *De legibus*.¹⁸⁵ In Ciceronian dialogues, frequently the listeners are young men just beginning their political careers. Conflicting views are often presented and sometimes the clash of opinions leads to insult and denunciation. But personal abuse of one speaker by another was avoided.¹⁸⁶

The philosophical traditions, as in the case of the religious traditions, provide us clues for understanding the existent patterns of dialogue before John.¹⁸⁷ In John, as in the case of Platonic dialogues, it is difficult to distinguish between the voices of Jesus, the protagonist, and John, the author/narrator. As Aristotle identifies 'conversations with Socrates' as a literary genre, in John 'conversations with Jesus' can be identified as a literary category. While dialogue as a broad category appears in their writings, the philosophers employed

183 See Majercik, 1992: 186.

184 Refer to White, 1998: 357.

185 DeLacy (1967/2006: 258) says that, "The literary form that Cicero used emphasizes his didactic intent. Most of the philosophical works are dialogues, preceded by an introduction in defence of philosophical studies."

186 DeLacy (1967/2006: 258; cf. White, 1998: 356; Schaeffer, 1988: 389; Majercik, 1992: 186) says that, "There is hardly a vestige of dramatic conflict in such dialogues as *Tusculanae Disputationes*, where the conversation is between a young man and his preceptor."

187 Perkins (1980: 19; cf. Collins, 1979: 25; Majercik, 1992: 188) states that, "Many Gnostic writings adopt the dialogue as part of their literary form. Unlike the lively drama of the Platonic dialogue or the more pedantic style of the philosophic dialogue by Cicero or Augustine, the Gnostic dialogue does not aim at an exchange of ideas and an examination of philosophical positions."

that genre at different levels and for different purposes. Similarly, John uses dialogue at a different level and for fulfilling his own purposes. Though John employs dialogue as a significant category in his writing, his dialogue has to be treated on its own terms.

Old Testament Traditions

As in the case of the ANE and the Greco-Roman literature, the writings of the OT have dialogue in them as a significant literary genre. Van Wolde states that the dialogues of God with Adam (Gen 3:8–24), Abraham (Gen 12:1–9; cf. Wenham, 1987: 1:267–83), and Moses (Exo 3:1–22; cf. Pixley, 1987: 16–23; Childs, 1974: 47–89) can be considered as the proto-types of dialogues in the OT.¹⁸⁸ The dialogues of the OT usually maintain an ‘inner-negotiation’ and ‘outer-confrontation’ pattern.¹⁸⁹ The conciliatory and confrontational natures of the dialogue make a dualistic distinction between the ‘inner circle’ and the ‘outer circle’ (cf. Van Wolde, 2011).¹⁹⁰ The natures of these dialogues are often functioning in revelatory fashion. The implicit nature of disputes between Cain and Abel is placed in the early pages of the Book of Genesis (cf. Westermann, 1994: 1:284–87; Waltke, 2001: 96–99).¹⁹¹ The Cain and Abel dispute is formed in a fashion similar to many of the Sumero-Babylonian dialogues.¹⁹² Dialogues also

188 Wenham (1987: 1:50; cf. Waltke, 2001: 92; Westermann, 1994: 254–78) observes the interaction of dialogue (3:1–5 [snake and woman]; 3:9–13 [God, man and woman]) and narrative (3:6–8 [man and woman]; 3:14–21 [God main actor, man's minor role, woman and snake passive]; 3:22–24 [God sole actor: man passive]) within the framework of chap. 3. In Gen 12:1–9, the dialogue between God and Abram is framed as an implicit one. God commands Abram and he obeys the commands one by one. Cf. Waltke, 2001: 204–10; Noth, 1962: 39; Ryken, 2005: 79–111; Van Wolde, 1997: 1–28; also see Guilding, 1960.

189 The inner-negotiation pattern is employed in the context of people's loyalty toward the commandment of Yahweh. This is usually used in the context of Yahweh's relationship with the people of Israel. The outer-confrontation pattern is employed in the case of people's disloyalty toward Yahweh and his commandments. This is usually used in the case of Yahweh's relationship with the non-Israelites.

190 This distinction is made between “the people of God” and “the enemies of God.”

191 Wenham (1987: 1:99) structures Gen 4:2b-16 as follows: *first*, narrative (vv. 2b-5: Cain, Abel main actors; Yahweh passive); *second*, dialogue (vv. 6–7: Yahweh questioning Cain); *third*, [dialogue] narrative (v. 8: Cain and Abel alone); *fourth*, dialogue (vv. 9–14: Yahweh and Cain); and *fifth*, narrative (vv. 15–16: Yahweh active, Cain passive). This structural framework is appropriate for the development of the implied dialogue.

192 This is one of the basic arguments of Erik Eynikel (Professor of OT studies, Radboud Universiteit, The Netherlands). His view is expressed here on the basis of my interview with him in May 2010.

play a significant role in the prophetic writings such as Isaiah,¹⁹³ Jeremiah,¹⁹⁴ and Ezekiel¹⁹⁵ (cf. Greenberg, 1983; Allen, 1994).¹⁹⁶ The stubborn nature of the prophet Jonah, who refuses to speak with the people of Nineveh (1:1–17) is changed by God to one who speaks toward the end of the story (cf. Stuart, 1987: 431–500; Sasson, 1990: 65–352). In the Book of Micah, the prophet's implicit dialogue with the false prophets is in line with the usual prophetic tradition of the OT (cf. Andersen and Freedman, 2000; Smith, 1984: 4–60).¹⁹⁷

As indicated above, many of the texts in the OT are built up in the form of dialogues between characters. The Book of Job has this pattern at a distinct level. The 'happy ending' pattern of the Book of Job finds parallels with the materials from Mesopotamia and Egypt (cf. Clines, 1989).¹⁹⁸ Majercik (1992: 186; cf. De Regt, 2007: 119, 162) points out that, "Among the OT writings, the Book of Job is the chief example of a literary work in dialogue form, but a type of dialogue that is influenced by literary precedents in ancient Mesopotamia and Egypt."¹⁹⁹ This feature of the text provides dramatic appeal to the portrayal of Job's story (cf. Denning-Bolle, 1992: 69–70). Majority of the OT scriptures maintain dialogue and dramatic style as rhetorical means of the texts. According to De Regt (2007: 119), "As a literary means to achieve more drama, dialogue can be made to carry the main part of the story (Gen 23:4–15; cf. Westermann, 1995:

193 The book of Isaiah follows a typical method in communicating the message of Yahweh to the people of Israel. Implicitly different layers of dialogue take place: *first*, between Yahweh and other speakers of the vision; *second*, between Yahweh and the people to whom the message is destined; and *third*, between the mediators of Yahweh and the people to whom the message is sent. Refer to Watts, 1985: xlv.

194 The Book of Jeremiah begins in the form of a dialogue between Yahweh and Jeremiah, where Yahweh is the dominant speaker (1:5, 7–8, 9–10, 11, 12, 13a, 14–16, 17–19) and Jeremiah is the respondent (1:6, 11b, 13b). Cf. Bright, 1965: 3–8; Lundblom, 1992: 3:710.

195 In the Book of Ezekiel, dramatic actions and speeches are regular. The oracles and literary forms are notable for their diversity and freshness. Disputation is one of the methods in the writing. See Boadt, 1992: 717.

196 One of the characteristic features of the prophetic writings is the combination of literary genres like poetry and prose.

197 In Micah's prophetic sayings, three genres are prominent: the judgment speech, the mourning cry, and the disputation speech. Refer to Wolff, 1990: 10–11.

198 Hartley (1988) provides details about the parallel literature of the ANE (pp. 6–11), literary issues (pp. 20–33), structure and genres (pp. 35–43), and the dialogues (pp. 103–373) in detail.

199 In that sense, its portrayal does not fit with the classical Greek dialogues or other Greek literary styles (notably epic and tragedy; cf. Majercik, 1992: 187; Pope, 1965: xxix–xxx).

370–76)²⁰⁰ and bring out a character's real disposition (e.g., Ahab in 1 Kings 22; cf. DeVries, 1985: 259–74; Cogan, 2001: 487–501). Through dialogue an argument can be skilfully built up.”²⁰¹ Thus the incorporation of dialogues and turbulent situations contribute toward the dramatic nature of the narrative (cf. De Regt, 2007b: 162; Guilding, 1960).

The Johannine dialogues show striking similarities with the dialogues of the OT. As in the case of the OT dialogues, the Johannine dialogues maintain an “inner-negotiation” and “outer-confrontation” pattern. Though we identify similarities between the dialogues of the OT and the Gospel of John, John employs the pattern in his own terms to comfort the “believing insiders” and to address the “unbelieving outsiders.” Moreover, while the OT dialogues develop with an ongoing expectation of the forthcoming Messiah, John's dialogue reveals that the messianic expectations came to fulfillment in Jesus and that the Messiah himself is the protagonist of the story (cf. Guilding, 1960). This distinction is the key factor of the Johannine dialogues.

Synoptic Traditions

The literary frameworks of the Synoptic Gospels provide ample references to prove the fact that dialogue was used by the gospel writers in the first century CE context. The Gospel of Mark is mostly an action-packed and dramatic gospel that develops within a narrative framework (cf. Guelich, 1989: xxii–xxv).²⁰² The point of view and the plot structure of the gospel show the development of the conflict and characterization of the story.²⁰³ Jesus' character is on the move and the narrator does not show much interest in the argumentative trend at the outset of the gospel. While John's gospel introduces John the Baptist with the help of detailed dialogues and a monologue (1:19–36),

200 In Gen 23:4–15, a dialogue develops between Abraham and the Hittites in the context of the death and burial of Sarah. Westermann (1995: 371) says, “it is essentially a dialogue fashioned entirely after the pattern of the neo-Babylonian ‘dialogue-contrasts,’ but adapted to Abraham's situation.”

201 E.g., 2 Sam 14, the Tekoite woman; cf. Anderson, 1989: 185–91; McCarter, 1984: 335–52.

202 Marcus (2000: 69; cf. Stein, 2008) says that, “Mark may very well be a dramatization of the good news that was originally staged in the context of a Christian worship service.” Cf. Gardner-Smith, 1938.

203 Guelich (1989: xxiv; also see Guelich, 1992: 515) says that, “we find conflict between Jesus and the demoniac (e.g., 1:12–13, 21–27; cf. 3:23–27), between Jesus and the Roman authorities (e.g., 15:2–15), between Jesus and the Jewish authorities (e.g., 2:1–3; 6; 12:13–44), between Jesus and his family (e.g., 3:20–21, 31–35; cf. 6:1–6), between Jesus and his disciples (e.g., 4:40; 8:14–21; 14:26–31), and even between Jesus and God (e.g., 14:35–36; cf. 15:34).”

Mark introduces him through narratives and a reported monologue (1:4–8; cf. Marcus, 2000: 62).²⁰⁴ In John, Jesus is introduced in a dialogue mode (1:38–39a); but in Mark, he is introduced with the help of a heavenly utterance (1:11), a narrative section (1:12–14), and Jesus' own utterance (1:15; cf. Guelich, 1989: xxiv).²⁰⁵ In Mark, the interlocutors come on the stage, make statements, and Jesus responds to them one by one.²⁰⁶ In majority of the cases, people's amazement is reported. In many cases, Jesus' discourses are parabolic to outsiders and interpretative to insiders (4:2–34; 7:5–23; 10:2–12; 10:13–31; cf. Achtemeier, 1992: 549). Jesus' utterance followed by his interlocutor's action is another pattern used in the gospel (6:7–13). In other cases, Jesus alone speaks (2:2) and tells his interlocutors to remain silent (1:44a; 3:12; 7:36; 8:26; 8:30; 9:9).²⁰⁷ While in many cases the dialogue seams and utterance units maintain abbreviated style and passive voice formats, in several other cases the evangelist uses direct speech formulae and historical present forms.²⁰⁸ The narrator also incorporates community speeches (1:27–28; 2:12; 4:41; 6:14–15) and conspiracies (3:6) within the storyline. These varied literary developments within the Gospel of Mark make the reader aware that the narrator of the gospel, though using dialogues, was not much conscious of the usage of the genre as in the case of John.

In Matthew (cf. 1:20b–25; 2:13–15; and 2:19–23), the angel speaks to Joseph and he obeys the angelic commandment (cf. Hagner, 1993: 14–17, 33–35).²⁰⁹

204 The narrative framework of the Gospel of Mark contains several other discourses in monologue format (4:3–32; 12:1–11; 12:35–44; 13:5–37; 16:15–18). Donahue and Harrington (2002: 5) point out three positions among the scholars with regard to the connection between Mark and John. In our analysis, we would suggest the idea that Mark and John share from a larger and common thought world and develop the traditions in their own terms.

205 For more details about the 'independence' and 'dependence' of John, refer to Marcus, 2000: 53–54. In Mark, many of the pericopes appear as self-contained but disconnected units. See Guelich, 1992: 517; Gardner-Smith, 1938.

206 See Mark 1:37–38; 2:16–17; 2:18–22; 2:23–28; 3:21–30; 3:31–35; 4:38–40; 6:2b–4; 7:5–16; 8:32–9:1; 9:10–13; 9:35–50; 11:21–26; 11:27–33; 12:13–17; 13:3–37; 14:4–9; 14:29–31.

207 In a few cases, the interlocutors remain silent (3:4; 9:34). Jesus encourages his interlocutors to "be mere listeners" (4:3, 10, 23, 24a, 33). In one occasion the Pharisees came and begin to argue with Jesus (8:11); but Jesus avoids the argument. Also see inferences about the argumentative attitudes of the scribes (9:14) and the disciples (9:33).

208 The descriptions here are narrated in comparison to John's narrations. A person who analyzes Mark's Gospel in isolation may find several striking features. See Mark 2:5–12; 5:6–20; 21–43; 6:22–26; 7:26–30; 8:15–21; 8:27–30; 9:16–29; 10:2–12; 10:13–31; 10:32–45; 10:46–52; 12:18–34; 15:8–15. See Lane, 1974: 26.

209 The angelic commandments followed by Joseph's obedience suggest the implicit nature of the dialogue.

In 2:1–2, the wise men appear with a question, but no dialogue is developed in the story (cf. Turner, 2008: 78–81). While in the FG John the Baptist is introduced as one who dialogues with the Jews (1:19–28), in Matthew he is introduced as a speaker in his own right (3:7–12). In Matthew, on one occasion, John the Baptist comes up with a question to which Jesus responds (3:13–15; cf. Hagner, 1993: 54–55). Jesus is mostly introduced as one who communicates in larger discourses than in dialogues (cf. Davies and Allison, 1988: 1:58–72).²¹⁰ But at the same time some of the discourses show dialogue format (see 12:24–45; 18:1–35; 21:23–22:14; 24:3–25:46; cf. Beare, 1981: 19–29).²¹¹ Moreover, some of the discourses are portrayed at two levels, i.e., to the outsiders and to the insiders (13:3–52; 15:1–20; 17:14–21; 19:3–15; 19:16–20:16; cf. Allen, 1907).²¹² The dramatic dialogue between Jesus and the devil (4:1–11) is one of the significant passages in the gospel. As in Mark, interlocutors approach Jesus with their questions or requests and Jesus responds to them.²¹³ On certain occasions, Jesus the protagonist strictly orders his interlocutors to be silent (8:4a; 9:30; 12:16; 16:20; 17:9). Some of the dialogue trends of Matthew such as *request-rebuke-response* (8:25–27; 15:21–28; cf. France, 1985: 161–2), *double meaning-misunderstanding-clarification* (16:5–12), and *statement/action-misunderstanding-clarification* (21:18–22; cf. Harrington, 1991/2007: 296–8; Abbott, 1905) are reminiscent to the Johannine style of writing.²¹⁴

In the infancy narratives of Luke, dialogues develop at the outset between the angel of the Lord and Zechariah (1:13–20; cf. Marshall, 1978: 55–61; Johnson,

210 See Matthew 5:3–7:27; 10:5–42; 11:4–30; 13:3–52; 18:3–20, 22–35; 23:1–39; 24:4–25:46.

211 The dialogue format is maintained in 16:13–20; 19:3–15; 19:16–20:16; 20:17–28 and 27:15–26. Moreover, dialogue seams and implicit dialogues are sustained in the gospel on several occasions. Also see Matthew 14:15–21, 25–33; 15:32–39; 17:24–27; 20:29–34; 22:15–22; 26:20–25, 30–35, 59–68, 69–75; 27:3–4. Some of these maintain a dialogue-to-action format. For more details about the structure and the literary characteristics of Matthew, refer to Davies/Allison, 1988: 1:58–96; France, 1985: 17–27; Meier, 1992: 4:622–41; Allen, 1907.

212 In Matthew 13:3–52, Jesus' discourse is interrupted by the questions of his interlocutors (13:10, 36). Hagner (1993: lvii–lix) states, "The genre, or literary character and form, of a document is vitally related to the purpose of its author."

213 See Matthew 8:1–4, 5–13, 18–22, 29–32; 9:3–6, 10–13, 14–17, 27–31; 11:2–6; 12:1–8, 10–12, 47–50; 15:1–11; 16:1–4; 16:21–28; 17:10–13; 21:14–16; 22:23–33; 26:8–13, 17–18. In some cases, Jesus responds to them after performing a miracle/action. In other cases, Jesus' command is followed by the action of his interlocutor (4:18–22; 9:9) is well maintained. See Beare, 1981: 20.

214 Also see the sequence of *question of Jesus-response of the interlocutors-elaboration of Jesus* in 22:41–46. Hagner (1993: lix) says that "variety of options concerning the genre of Matthew indicates something of its multifaceted character."

1991: 33–36), between the angel and Mary (1:26–38), and between twelve-year old Jesus and the teachers (2:46–47).²¹⁵ As in John, a dialogue between John the Baptist and his interlocutors is reported in 3:7–17 (cf. John 1:19–28; cf. Nolland, 1989: 17–25, 127–8, 146–7).²¹⁶ As in Matthew, a dramatic dialogue between Jesus and the devil unfolds in 4:3–12 (cf. Matthew 4:1–11). Luke has proper dialogues (5:30–39; 9:57–62; 10:25–37) and dialogue seams as important literary elements within the narrative framework (cf. Green, 1997: 1–5).²¹⁷ Other forms such as the utterance of Jesus followed by the action of his interlocutors (9:3–6), dialogue to monologue sequence (9:18–27; 20:2–18), *request-rebuke-action* formula (9:37–43; cf. Johnson, 1991: 157–61), and insider-and-outsider/two-level speech (8:4–18; cf. Fitzmyer, 1970: 713–21) are rhetorically used within the gospel (cf. Marshall, 1978: 348–412; Bock, 1994: 809–900). In several cases, the interlocutors come with questions or requests and Jesus responds to them one after another (cf. 6:2–5; 7:18–23; 8:20–21; 10:38–42; 13:14–21; 20:21–26, 27–38; cf. Nolland, 1989). Just as in Matthew and in John, Luke also includes discourses of Jesus.²¹⁸ In Luke, dialogue characteristics are maintained even when discourses are narrated. As in Mark and in Matthew, Luke also uses the phenomenon of Jesus' silencing of his interlocutors from spreading news about him (cf. 5:14; 9:21; cf. Marshall, 1978: 209–10, 369; Green, 1997: 237–8, 370–1). The above review of the Synoptic Gospels gives us ample evidence to prove that dialogue was used by the first three gospel writers. But a thorough investigation of the four gospels reveals that John uses dialogue as a literary genre in a more concentrated way than that of the Synoptic evangelists (cf. Dodd, 1963: 315–65; Abbott, 1905). This fact will be explored in detail in the exegetical section of the monograph.

215 The muting of Zechariah hindered the further chances of dialogue. Elizabeth's exclamation to Mary's song (1:39–56) is dialogic in nature. In the case of 2:46–47 a dialogue is implicit between Jesus and the teachers.

216 While the dialogue in John is between Jesus and the priests and Levites from Jerusalem, the dialogue in Luke is between Jesus and the crowd. Also the contents of these two dialogues are different.

217 For a broader understanding of the genre and purpose, refer to Johnson, 1991: 3–10. For details about the Lukan language and style, refer to Fitzmyer, 1970: 107–127. See Luke 7:39–50; 8:22–5, 28–33, 40–56; 9:12–7, 46–50; 17:11–9; 18:18–30, 35–43; 19:1–10, 28–40; 22:8–38, 54–62, 66–71; 23:1–5, 12–25, 39–43; 24:13–32, 33–49.

218 See Luke 6:20–49; 7:24–35; 10:2–24; 11:2–13, 17–36, 39–44, 46–52; 12:1–13:9; 13:22–35; 14:3–17:10; 17:20–18:17; 19:12–27; 21:3–36. For more details about the literary connection between Luke and John, refer to Morris, 1974/1995: 63–64.

A Proposed Definition of Dialogue in John

The two most important questions to address before we proceed with our study are: *first*, “What is a dialogue in John?” and, *second*, “How is a dialogue different from a conversation?” The first question can be dealt with the help of Terrence J. Martin (1976: 24) who observes that, “there are two layers of discourse at work in a dialogue: one between author and reader, and another between the characters within the text. A literary dialogue, then, is a dialogue by means of dialogue.”²¹⁹ For our purposes, we will consider the nature and function of these two major layers of dialogue at work in John’s Gospel. The second question can be dealt with in the following way. According to the *Oxford English Dictionary*, the term ‘conversation’ is used in a more general sense as, the action of consorting or having dealings with others, occupation or engagement with things, interchange of thoughts and words, and a public conference, discussion or debate. The term ‘dialogue’ is used in a more specific sense as “a literary work in the form of a conversation between two or more persons; a conversation written for and spoken by actors on the stage; hence, in recent use, style of dramatic conversation or writing.”²²⁰ It is this latter sense of dialogue, i.e., dialogue as a dramatic conversation in written form, which we will take as our position throughout.²²¹ Majercik (1992: 185; cf. Sharpe, 1987: 344–8; Millet, 1968: 358) holds this view when states that dialogue is the literary form of a conversation in which two or more people reason about some topic.²²²

219 Martin (1976: 24) continues saying that, “The first layer of discourse is primary and ultimate (since the dialogue is written to express what an author wants to say), but it depends upon the second layer of discourse (what goes on within the text) for its fruition.”

220 In educational, philosophical, and social circles, dialogue and conversation are discussed by the following authors: *first*, Buber, 1958; *second*, Freire (1972) considered dialogue as an educational form; *third*, Gadamer (1974) used conversation as a metaphor to think about how we may come to understand the subject matter at issue; *fourth*, Habermas (1984) emphasizes two important aspects such as ‘ideal speech situations’ and ‘communicative action’; *fifth*, Bohm (1997; along with Factor, and Garrett, *Dialogue-A Proposal*, 1991); and *sixth*, Ethics and human communication in Emmanuel Levinas (cf. Murray, 2003). Also see Bakhtin, 1986: 117.

221 For details about ancient Philosophical dialogues, refer to Denning-Bolle, 1992: 69–84; Aune, 2003: 125.

222 Sharpe (1987: 344–8) says, “The word *dialogue* means simply ‘conversation,’ although in Western intellectual history its dominant meaning has been ‘a piece of written work cast in the form of a conversation.’” Herman (1995: 2; cf. Felch, 2005: 173; Mittelstrass, 1988: 126; Reid, 1979: 1050) considers dialogue as an I-and-You deictic tie or a face-to-face encounter. Refer to Millet, 1968: 358; Thomaskutty, 2014: 41.

But John D. Schaeffer defines dialogue and conversation in synonymous terms.²²³ For practical reasons, we will adopt the following position when we analyze the dialogues of the Book of Signs: *first*, dialogue, in the sense of a Johannine literary genre; and *second*, conversation, as the major element within the dialogue, i.e., as praxis of the Johannine characters.

For our purposes, we need to define what a monologue is and then distinguish between a proper monologue and other variant(s) of the monologue. Cuddon (1977/1998: 517) sees monologue as “a term used in a number of senses, with the basic meaning of a single person speaking alone—with or without an audience.”²²⁴ The above definition emphasizes that monologue is a single person’s speech ‘with or without an audience.’²²⁵ This basic definition of the monologue will be applied to the speech units in the Book of Signs in order to distinguish a dialogue from a monologue. Alongside of that we will also see how a proper monologue and a soliloquy function, i.e., in relation to the dialogues, within the narrative framework of John. Baldick (1990: 141) sees significant distinctions between a dramatic monologue (a kind of speech in which the speaker is imagined to be addressing a silent audience) and a soliloquy (in which the speaker is supposed to be ‘overheard’ while alone).²²⁶ In our analysis of the Book of Signs, we will see the way proper monologue and soliloquy function alongside the dialogue in order to convey the message to the reader. A proper distinction of these categories of speech units within the narrative framework of John may bring clarity to the understanding of dialogue in the gospel.

Plan of the Research

Having discussed the rationale, aim, and task, previous studies, methodology, use of ‘dialogue’ as a literary genre in other traditions, and with a preliminary

223 Schaeffer (1988: 387) says that, “a dialogue is a conversation—two or more people talking to each other. Literary dialogue is the written representation of a conversation.”

224 See Carey and Snodgrass, 1999: 92.

225 See Baldick, 1990: 141.

226 In our study, we consider all the monologues as dramatic when: *first of all*, they work in relation to the dialogues; and *second*, they function within the dramatic set up of the narratives. Baldick (1990: 207; cf. Carey and Snodgrass, 1999: 143) says that, “Soliloquy is a form of monologue, but a monologue is not a soliloquy if (as in the dramatic monologue) the speaker is not alone.” Other features like ‘interior monologue’ (see Chatman, 1978: 181–86) and ‘stream of consciousness’ (see Chatman, 1978: 186–94) have to be seen in relation to proper monologue. See Baldick, 1990: 141; Cuddon, 1977/1998: 517–18; Pfister, 1988: 127; Thomaskutty, 2014: 42–3.

definition of Johannine dialogue, in the introduction, we set a theoretical framework to explore the nature and function of dialogue in the Book of Signs. In the exegetical part, we will analyze the dialogues of the Book of Signs both at the micro- and meso-levels. In the process, we will see the way individual utterance units function in relation to other utterances within the exchange units, and how individual exchanges function in relation to other exchange units within the episodes. Moreover, we will look at how the utterances and exchanges function within the narrative framework of John. When we analyze the dialogue texts from a genre critical point of view, we will also make use of a polyvalent approach, as an overarching method, to ponder the literary aspects of the Book of Signs. The combined function of the genre components such as content, form, and function will be analyzed to determine the nature of the dialogue. In the conclusion, we will see the development of the different types of dialogue within the Book of Signs and will bring the study to a close. Finally, recommendations for further study will be offered.

*Micro- and Meso-Analyses of the Dialogue in the
Book of Signs (John 1:19–12:50)*



A Glory-focused Revelatory Dialogue (1:19–2:12)

Setting of the Dialogue

John 1:19–2:12 is set as a series of five exchange units (cf. 1:19–28, 29–34, 35–42, 43–51; 2:1–12) which takes place within a span of one week (1:19–28, 29, 35, 39, 43; 2:1; cf. Tovey, 1997: 215).¹ The narrator makes use of anaphora in order to present the dialogue chronologically and dramatically.² According to Lindars (1972: 76; cf. Brant, 2011: 43), “The Gospel opens with an episodic narrative, woven together by the mention of successive days (1:29, 35, 39, 43; 2:1). It builds up to a climax, expressed in the statement that Jesus ‘manifested his glory’ (2:11).”³ While the narrative setting of the episode moves around (cf. 1:28, 29, 35, 39, 43; 2:1, 11, 12), the temporal setting proceeds as a series of days in order to provide a sequential order for the episode. *The first exchange* of the episode (1:19–28) has a *geographical* and *topographical setting*.⁴ The event in 1:19–28 is looked at from one side of the River Jordan and the reader is invited to view the event across the river in Bethany (v. 28).⁵ Here the narrator presents the time

- 1 Moloney (1998: 48–9) considers vv. 19–28 as an incident happening on the “first day.” See the way settings in the Platonic dialogues work (cf. Cooper, 1977: 1–2 [of *Euthyphro*], 17–18 [of *Apology*], 37–38 [of *Crito*], 49–50 [of *Phaedo*], 101–2 [of *Cratylus*], 457–58 [of *Symposium*]).
- 2 According to Resseguie (2005: 57), “Anaphora (sometimes called *epanaphora*) is the repetition of the same expression at the beginning of two or more successive clauses or sentences to add force to an argument.” Anaphora is used in order to distinguish exchanges from one another, i.e., by a chain of usage of the phrase ‘the next day’ (cf. 1:29, 35, 43; also ‘on the third day,’ 2:1).
- 3 Though Lindars distinguishes between vv. 35–38 and vv. 39–42 on the basis of the mention about the overnight stay in v. 39, our discussion considers vv. 35–42 as a single whole on the basis of the following: *first*, Johannine style of anaphora at the beginning of each section; and *second*, the narrator does not make any intentional break in vv. 35–42.
- 4 While geographical settings are mostly connected to the locations or places (like Jerusalem, Jericho, Judea, Samaria, Galilee), topographical settings are connected to mountains, seas, deserts, and rivers. In 1:19–28, while Bethany is the geographical location, the River Jordan is the topographical location. Cf. Resseguie, 2005: 87.
- 5 It is the river that runs from Mount Hermon to the Dead Sea, thus separating the western part of ancient Palestine from the eastern part. See Thompson, 1992: 953–8. Von Wahlde (2010: 39; cf. Bruce, 1983: 51; Boice, 1975: 123–30; Clark, 1962: 388; Haenchen, 1980: 143–9) says that, “There are two Bethanies mentioned in the Gospel of John. This one is not the town near

of baptism as the time of the dialogue.⁶ While John the Baptist acts as the confessor about the coming of Jesus, the priests and the Levites appear on stage with religious questions.⁷ This forms a *religious setting* in which a messianic dialogue of the interlocutors takes place.⁸ *The second exchange* (vv. 29–34) is set in the same *geographical* and *topographical setting* and the event happens on “the next day” when John sees Jesus coming toward him (v. 29a).⁹

The third exchange (vv. 35–42) is introduced on another day (v. 35) and develops through the following sub-settings: *first*, a setting in which John is standing with two of his disciples (vv. 35–36); *second*, a setting in which Jesus turns and sees John’s disciples following him (v. 38); *third*, a setting where Jesus stays and where the disciples also stay along with him (vv. 39b–c); *fourth*, a setting where Andrew finds Peter (v. 41); and *fifth*, a setting where Andrew brings Peter to Jesus (v. 42; see Louw and Nida, 1988: 1:93.25).¹⁰ At the outset of the third exchange, the narrator introduces John the Baptist and two of his disciples as the interlocutors. Jesus is slowly emerging, in the words of Chatman, as a “walk-on” character.¹¹ The usage of the phrase “the next day” can be understood as a narrative technique in order to introduce the change of interlocutors from one exchange to the other and to set up the larger narrative framework.

The fourth exchange (vv. 43–51) introduces yet another series of sub-settings: *first*, a setting in which Jesus speaks with Philip (vv. 43–44); *second*, a setting where Jesus finds Nathanael (v. 47a); and *third*, a setting where Nathanael sits under a fig tree.¹² The dialogue here introduces another independent exchange framed within the narratives. Factors such as ‘the next day’ as the chronologi-

Jerusalem (11:1, 18; 12:1) but another by the same name located in Transjordan. It is referred to again in 3:26 and 10:40.”

6 See Moloney, 1998: 50–1; Michaels, 1984/1989: 28–49.

7 Read about John the Baptist in Louw and Nida, 1988: 1:93–190.

8 The Jews’ questions and John’s answers are filled with a lot of religious connotations, hopes, and beliefs.

9 Reinhartz (1994/1995: 567) says that, “The next day marks Jesus’ first appearance on the scene.” Here readers can think of either the same location where John was on the previous day (i.e., on the other side of River Jordan) or a new location. See Boice, 1975: 131–7; Beasley-Murray, 1987: 21–4; Haenchen, 1980: 152–6; Bruce, 1983: 51.

10 Refer to Bultmann, 1971: 97–8; Boice, 1975: 139–45; Michaels, 1984/1989: 38; Haenchen, 1980: 158–60; Ridderbos, 1987: 78.

11 See Resseguie, 2005: 87–8; Harmon and Holman, 1999: 417; Malbon, 1986; Chatman, 1978: 138–9; Kahn, 1996; Nightingale, 1995. For more details about Platonic scenes, refer to Denning-Bolle, 1992: 70–6; Schaeffer, 1998: 387–91.

12 It is introduced with the help of a memory statement, v. 48b. Cf. Brown, 1966: 86–8; Haenchen, 1980: 163–8.

cal indicator, Jesus' journey to Galilee as the occasion, and the entry of new interlocutors [i.e., Philip and Nathanael] introduce an altogether new context for the dialogue.¹³ As the dialogue of vv. 43–51 progresses, just as in the case of a typical Platonic dialogue, the “scene” disappears and the “action” now centers exclusively on debating a specific religious or philosophical problem.¹⁴ The *geographical setting of the fifth exchange* (2:1–12) is Cana of Galilee and the main interlocutors are Jesus, Mary the mother of Jesus (cf. Louw and Nida, 1988: 1:93.253), and the chief steward. In vv. 1–2, the time (on the third day), the place (in Cana of Galilee), and the reason (2:1, 11; there was a wedding) for the gathering are established.¹⁵ Brodie (1993: 171) says that, “The setting is an extraordinary festive one—a wedding. But then, disaster—the wine fails. The crisis, however, instead of leading to bitter disappointment, opens the way for Jesus and a delightful surprise—over a hundred gallons of fine wine.”¹⁶ The entire episode ends with an itinerary note (2:12) that Jesus went down to Capernaum, another geographical location, with his mother, brothers, and disciples, and they remained there a few days.

Micro-Analysis

The *form* and the *content* are integrally connected to one another. Separating one from the other is a difficult task and, at the same time, one exists in relation to the other. The form of a dialogue can be distinguished by an examination of its physical character, the characteristics of its intellectual content, or the order of information within it. Establishment of the dynamic relationship between *form* and *content* may provide insights about the *function* of the dialogue within and beyond the text. In the following analysis, we will see the way genre components (i.e., form, content, and function) together decide the nature of the dialogue. Through a polyvalent analysis, we will closely look at the individual utterances in the text and their *content* and *form* within the exchange structure. We will also investigate the backward and forward movements of

13 Refer to Kanagaraj, 2005: 89; Keener, 2003: 480; Haenchen, 1980: 163–8.

14 Majercik (1992: 185) records about the topics of Platonic dialogues, i.e., ‘what is piety?’ ‘what is temperance?’ and ‘what is beauty?’ Similarly, the Johannine dialogues develop around themes such as ‘the expected Messiah,’ ‘the identity of John the Baptist,’ and ‘the revelation of the Messiah to the world.’

15 Culpepper (1983: 133) sees a ‘contrast of characterization’ in 2:1–11. See Ridderbos, 1987: 99; Haenchen, 1980: 172; Von Wahlde, 2010: 81–6; Michaels, 1984/1989: 45–9.

16 See Keener, 2003: 495; Haenchen, 1980: 172; Stibbe, 1993: 48; Michaels, 1984/1989: 45–9.

individual sayings within the exchanges and their combined efforts to *function* within and beyond the episode.

First Exchange (1:19–28)

The content of an exchange can be analyzed by taking up its semantic tenets.¹⁷ The exchange in 1:19–28 transfers the attention of the reader from the prologue to the physical story of the gospel (see Ridderbos, 1987/1997: 61–2; Schmidt, 2000: 40–4). It is titled at the outset by the narrator as “the testimony given by John” (v. 19a; cf. Engelen, 1983: 13).¹⁸ The first three questions of the priests and the Levites are about the identity of John the Baptist (vv. 19b, 21).¹⁹ They inquire: *first*, Σὺ τίς εἶ; (v. 19b); *second*, Τί οὖν; Σὺ Ἡλίας εἶ; (v. 21a); and *third*, Ὁ προφήτης εἶ σὺ; (v. 21c).²⁰ The wording of the questions is repetitive as they include εἶ and σὺ in all the three occurrences. Through the repetitive expressions the narrator makes the reader aware that the questions are aimed at inquiring the identity of John the Baptist. The question at the first part of the exchange is to inquire whether John is the Messiah or he is Elijah/the prophet. John answers the questions in the following sequence: *first*, Ἐγὼ Οὐκ εἰμὶ ὁ Χριστός (v. 20; cf. Engelen, 1983: 14; Louw and Nida, 1988: 1:93.387); *second*, Οὐκ εἰμὶ (v. 21b); and *third*, Οὐ (v. 21d; cf. Keener, 2003: 1:433–9).²¹ As in the questions, the wording of John’s answers repeats the expression οὐκ εἰμὶ/οὐ in order to be precise and to inform his interlocutors that he is not the expected one.

Though the first question is “who are you?” (v. 19b), John understands the messianic implication of the inquiry and answers accordingly (v. 20; cf. Perkins,

17 Exch. # 1 (i.e., 1:19–28) records the dialogue of the first day. As the episode is arranged on the basis of the anaphoric narrative sequence (i.e., 1:29, 35, 43; 2:1), the reader has to count the dialogue in 1:19–28 as the first day’s event. While defining the narrative, Chatman (1978: 146) says that, “Every narrative . . . is a structure with a content plane (called ‘story’) and an expression plane (called ‘discourse’).” In our analysis of dialogue, we will focus on the story plane and discourse plane separately. “Semantics,” according to Baldick (1990: 201), is “the philosophical or linguistic study of meanings in language.” See Barrett, 1978: 170–5; Stibbe, 1993: 31–4.

18 See Drewermann, 2003: 66–83; Dodd, 1963: 251–78; Painter, 1993: 169–73; Louw and Nida, 1988: 1:93.190.

19 Refer to Dods, 1961: 692; Blomberg, 2001: 75–7; Barrett, 1978: 170–5; Painter, 1993: 169–73; Stibbe, 1993: 31–4.

20 For more details about John’s usage of questions in dialogue, refer to Estes, 2013: 59–61.

21 The expressions of John the Baptist (i.e., “I am not,” vv. 20, 21) contrast well with the “I am” sayings of Jesus all through the gospel. See Dods, 1961: 692–3; Beasley-Murray, 1987: 21–3.

1978: 10–2; Estes, 2013: 59–61).²² The second and third questions are raised with an expectation of “yes” or “no” answers (or “yes” or “no” with clarification; v. 21; see Figure 3).²³ John’s answers for the three questions can be summarized in the following fashion: he is neither the Messiah nor Elijah nor the prophet (vv. 20–21; cf. Van Hartingsveld, 1980: 23–8). The wording in the dialogue provides clues for meaning and that is the nature of the Johannine dialogue.²⁴ While John employs dialogue instead of pure narrative, he attempts to foreground the characters through their utterances.²⁵

After establishing the central question at the first part of the exchange, the narrator invites the reader toward the second part (cf. Michaels, 1984/1989: 28–36).²⁶ The fourth question is filled with the expectation concerning John’s own witness (i.e., “what do you say about yourself?” v. 22).²⁷ The narrator quotes Isa 40:3 and says: *first*, John the Baptist is just the voice of someone crying out in the wilderness (v. 23a; see Menken, 1996: 21–35); and *second*, he gives a clarion call for making straight the way of the Lord (v. 23b; see Figure 3).²⁸ Here John’s answer takes the interlocutors back to their own traditions as he quotes from their own scripture (cf. Brown, 1966: 1:43–4; Keener, 2003: 1:437–43).

The fifth question of the Jews focuses on the activity of John (especially of his baptism; v. 25): “why is John baptizing if he is neither the Messiah nor Elijah nor the prophet?” Their question implies that John’s activity of witnessing convinced them that he is neither the Messiah nor Elijah nor the prophet (vv. 20–23), but still they continue in their ignorance concerning his identity (see Estes, 2013).²⁹ John testifies that: *first*, he baptizes with water (v. 26);

22 Cf. Dods, 1961: 692–93; Malina and Rohrbaugh, 1998: 43–8; Blomberg, 2001: 75–7; Stibbe, 1993: 31–4; Carson, 1991: 141–3; Dodd, 1963: 251–78.

23 Estes (2013: 113–8) considers these types of questions as ‘polar questions.’

24 Through the repetitive and inquisitive language and style the reader is brought closer to the thinking patterns of the characters. This is a peculiar feature of Johannine interrogations in dialogue form. See Warren and Wellek, 1955: 12–5.

25 In John 1:19–28, instead of describing the things in pure narrative format, the narrator employs dialogue/quest language as a foregrounding technique. See Baldick, 1990: 86.

26 The dialogue of the exchange is divided between two parts, identity of John (vv. 19–21) and activity of John (vv. 22–28).

27 See Hendriksen, 1961: 1:97.

28 Kennedy (1984: 14; cf. Hendriksen, 1961: 1:95; Menken, 1996: 21–35) considers OT quotations as “external” evidence in the sense that it is not a creation of the mind of the speaker.

29 The unknowing nature of the Jews is a continuous phenomenon within the text. See Stibbe, 1993: 31–5; Beasley-Murray, 1987: 23–4.

John 1:19–28	Overview
ν.19: Καὶ αὕτη ἐστὶν ἡ μαρτυρία τοῦ Ἰωάννου, ὅτε ἀπέστειλαν [πρὸς αὐτὸν] οἱ Ἰουδαῖοι ἐξ Ἱεροσολύμων ἱερεῖς καὶ Λευίτας ἵνα ἐρωτήσωσιν αὐτόν, Σὺ τίς εἶ; ν.20: καὶ ὡμολόγησεν καὶ οὐκ ἠρνήσατο, καὶ ὡμολόγησεν ὅτι Ἐγὼ οὐκ εἰμὶ ὁ Χριστός. ν.21: καὶ ἠρώτησαν αὐτόν, Τί οὖν; Σὺ Ἠλίας εἶ; καὶ λέγει, Οὐκ εἰμὶ. Ὁ προφήτης εἶ σύ; καὶ ἀπεκρίθη, Οὐ. ν.22: εἶπαν οὖν αὐτῷ, Τίς εἶ; ἵνα ἀπόκρισιν δώμην τοῖς πέμψασιν ἡμᾶς· τί λέγεις περὶ σεαυτοῦ; ν.23: ἔφη, Ἐγὼ φωνὴ βοῶντος ἐν τῇ ἐρήμῳ, Ἐϋθύνετε τὴν ὁδὸν κυρίου, καθὼς εἶπεν Ἡσαΐας ὁ προφήτης. ν.24: Καὶ ἀπεσταλμένοι ἦσαν ἐκ τῶν Φαρισαίων. ν.25: καὶ ἠρώτησαν αὐτόν καὶ εἶπαν αὐτῷ, Τί οὖν βαπτίζεις εἰ σὺ οὐκ εἶ ὁ Χριστός οὐδὲ Ἠλίας οὐδὲ ὁ προφήτης; ν.26: ἀπεκρίθη αὐτοῖς ὁ Ἰωάννης λέγων, Ἐγὼ βαπτίζω ἐν ὕδατι· μέσος ὑμῶν ἔστηκεν ὃν ὑμεῖς οὐκ οἴδατε, ν.27: ὁ ὀπίσω μου ἐρχόμενος, οὗ οὐκ εἰμὶ [ἐγὼ] ἄξιος ἵνα λύσω αὐτοῦ τὸν ἱμάντα τοῦ ὑποδήματος. ν.28: Ταῦτα ἐν Βηθανίᾳ ἐγένετο πέραν τοῦ Ἰορδάνου, ὅπου ἦν ὁ Ἰωάννης βαπτίζων.	(1) The exchange has ten utterance units: five are of the Jews (vv. 19b, 21a, 21c, 22, 25) and five of John the Baptist (vv. 20b, 21b, 21d, 23, 26–27); (2) While Jews interact only in a question format (vv. 19b, 21a, 21c, 22, 25), John the Baptist reveals ‘what he is not’ (Ἐγὼ οὐκ εἰμὶ, Οὐκ εἰμὶ, Οὐ; vv. 20b, 21b, 21d) and ‘what he is’ (Ἐγὼ sayings; vv. 23, 26); (3) While the Jewish quests are concerned about the identity of the Messiah, John’s final response (vv. 26–27) is pointing toward their lack of knowledge; (4) The dialogue is interwoven in narrative: a narrative with intent (vv. 19a, 24, 28) and the formula narratives (vv. 20a, 21a, 21b, 21d, 22a, 23a, 25a, 26a).

FIGURE 3 *The dialogue of 1:19–28 within the narrative framework (the utterance units are highlighted).*

second, among the people one ‘unknown’ figure is standing, the one coming after him (vv. 26b–27a); and *third*, he is unworthy to untie the thong of his sandal (v. 27b; cf. Drewermann, 2003: 66–83). John the Baptist’s confessional sayings and his activity of baptism are interwoven together in the exchange in order to present him as a person of religiosity and mission. His messianic affirmations and the declaration of Jesus as the ‘Lord’ (by quoting Isa 40:3; see v. 23) reveal

that the character of John is submissive to the one who comes after him.³⁰ John compares his baptism with Jesus' baptism: "I baptize with water" (v. 26a) and "[Jesus is the] one who baptizes with the Holy Spirit" (33b). The dialogue at 1:19–28 reveals that John is the forerunner of Jesus and Jesus is indeed the Messiah (cf. Louw and Nida, 1988: 1:93.387). This central meaning of the dialogue is further explained with the help of narratives.³¹ The dialogue section has a question and answer exchange between the interlocutors. Kelly and Moloney (2003: 62) state that, "The narrative moves in a kind of *theologia negativa*. John vigorously rejects any effort to project onto him either a messianic or prophetic role." The inter-textual utterance placed at the center of the exchange (v. 23) shifts the focus of discussion from the identity of John the Baptist (vv. 19b–23) to his action (vv. 24–7).³² While the narrator's role is obvious in vv. 19a, 24, and 28, the narrative sections are used as formulae in order to introduce utterance units (cf. vv. 19b, 20a, 21a, 21b, 21c, 22a, 23a, 25a, and 26a; see Figure 3).³³ The narrator concludes the exchange by providing details about the setting of the narrative (v. 28).³⁴

After analyzing the content, now let us see how the form of the exchange works. The syntactic feature of the exchange can be viewed from its structural dynamics and the stylistic devices.³⁵ The dialogue as a whole maintains an "A-to-B and B-to-A" format which further provides dramatic and conversational characteristics (see Figure 4). The dialogue exists as an interactive communication between the two parties. It is framed within a narrative *inclusio* between "*this* is the testimony of John" (v. 19a) and "*this* took place in Bethany" (v. 28).³⁶

30 See Morris, 1995: 124; Carson, 1991: 141–6; Barrett, 1978: 170–5; Malina and Rohrbaugh, 1998: 43–8; Dodd, 1963: 251–78; Painter, 1993: 169–73.

31 Ridderbos (1987/1997: 61; cf. Blomberg, 2001: 75–7) says that the actual gospel *story* begins in 1:19. See Carey and Snodgrass, 1999: 94.

32 Cf. Newman and Nida, 1980: 29–30; Blomberg, 2001: 75–7; Painter, 1993: 169–73; Carson, 1991: 141–2.

33 See the details about vv. 19, 24 and 28 in Ridderbos (1987/1997: 61–3, 66, and 68).

34 Refer to Brant, 2011: 48; Painter, 1993: 169–73.

35 The expression *syntactics* is used with a broader sense. It analyzes the narrative structure and dynamics, and the usage of the stylistic devices within the narrative. The study here progresses with the preconception that semantics and syntactics are closely connected to one another. Cf. Du Toit, 2009: 272–5.

36 Resseguie (2005: 57) defines inclusions as "words, phrases, or concepts that bracket narratives or larger units such as a section of a book or even an entire book. Inclusions are framing devices that identify beginnings and endings of narratives, or underscore prominent themes and concepts of a story."

as ὡμολόγησεν (twice in v. 20).⁴⁰ The formulaic verbs used in order to introduce the utterance units are λέγει (v. 21), ἀπεκρίθη (vv. 21, 26) and ἔφη (v. 23). The repeated questions which make use of the interrogative words τίς (vv. 19 and 22) and τί (vv. 21, 22, and 25) show the genuinely suspicious nature of the opponents (see Estes, 2013: 43–9).⁴¹ All the questions of the Jews are rooted in their *lack of knowledge* about John's personal identity and his activity (cf. Figure 5).⁴²

The narrator uses a *question-and-answer* sequence in dialogue form as an overarching trend in order to reveal the superiority of Jesus over against John the Baptist (cf. Drewermann, 2003: 66–83).⁴³ Neyrey (1998: 657–81; cf. Estes, 2013) states that, “These questions are not requests for information but are intended to expose and belittle John.”⁴⁴ Jewish questions and the confessional answers of John the Baptist exemplify the intention of the narrator behind the pericope; that to say Jesus is the Messiah, not John the Baptist. A responsive style is maintained in the dialogue as John answers the questions of the Jews one by one. The key point of the section is the direct quotation from Isa 40:3 (cf. 1:23). By quoting from the OT, the narrator is trying to establish the fulfillment aspect of a prophetic promise.⁴⁵ The Jews' questions develop as follows: questions 1, 2, and 3 are equal in length (see vv. 19b–21); and questions 4 and 5 (see vv. 22 and 25) are equal in length but lengthier than questions 1, 2, and 3 (vv. 19b–21; cf. Michaels, 1984/1989: 28–36; see Figure 6). John's answers develop as follows: the first three answers are “negative,” but shortening in length one after another (see vv. 20b–21); the fourth answer is a promise-to-fulfillment sequential, “positive” and directional, and lengthier than the previous three (see v. 23); and the last answer is “positive” and directional, and the lengthiest (see vv. 26–27).⁴⁶

40 See Ridderbos, 1987/1997: 61–2; Barrett, 1978: 170–5; Blomberg, 2001: 75–7; Stibbe, 1993: 31–4.

41 Cf. Painter, 1993: 169–73; Newman and Nida, 1980: 29–34; Beasley-Murray, 1987: 21–4.

42 Painter (1991: 38–39) considers John 1:19–29 as two quest stories, vv. 19–23 and vv. 24–29.

43 See the descriptions about Socratic questions and assumptions in Santas, 1979: 59–96.

44 Painter (1989: 18) is concerned with two types of pronouncement stories in John, ‘quest’ story and ‘rejection’ story. Cf. Malina and Rohrbaugh, 1998: 43–8; Barrett, 1978: 170–5.

45 See Ridderbos, 1987/1997: 66; Stibbe, 1993: 31–4; Blomberg, 2001: 75–7; Painter, 1993: 169–73.

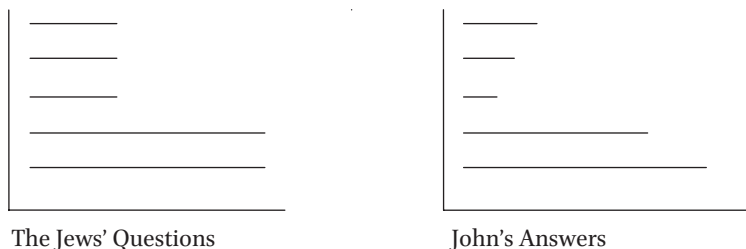
46 Cf. Beasley-Murray, 1987: 24; Stibbe, 1993: 31–4; Painter, 1993: 169–73; Blomberg, 2001: 75–7.

Utterance	Form	Content
Priests and Levites	Identity question (general), ⁴⁷ statement of ignorance ⁴⁸	Question about the identity of John the Baptist
John the Baptist	Confession, negation of messiahship ⁴⁹	John is not the Messiah
Priests and Levites	Identity question (specific), ⁵⁰ statement of unknowing	Identity of John as Elijah
John the Baptist	Negation	John is not Elijah
Priests and Levites	Identity question (specific), statement of unknowing	Identity of John as the prophet
John the Baptist	Negation	John is not the prophet
Priests and Levites	Identity question (about personal testimony), statement of unknowing	Identity of John is questioned in order to have an answer of his own
John the Baptist	Prophecy fulfillment, call for praxis ⁵¹	John is the voice of one crying out in the wilderness; he says to make straight the way of the Lord
Priests and Levites	Activity question, statement of unknowing	Why John is baptizing if he is neither the Messiah, nor Elijah, nor the prophet
John the Baptist	Activity answer, a comparison ⁵²	John baptizes with water; among the people one 'unknown' figure is standing, the one coming after John; John is unworthy to untie the thong of his sandal

FIGURE 5 'Form' and 'content' of speech units in *John* 1:19–28.

47 The question of the priests/Levites is general in nature as it does not provide an alternative for their interlocutor.

48 The device, *lack of knowledge*, is a continuous phenomenon as the priests and the Levites raise several questions. Their questions show their unknowing nature.

FIGURE 6 *The length of Jews' questions and John's answers.*

While Jews' questions are shorter and they adopt same length in the first half of the exchange, they increase in length in the second half. But John's responses develop from decrease to increase in a specific rhythm. The dynamic increase of his responses in the second half helps him to control the situation. The prophetic saying from Isaiah (see v. 23) helps the plot development within the first exchange of the episode (see Figure 6).⁵³ Painter (1993: 175) considers 1:19–23 and 1:24–27 as doublet passages.⁵⁴ In John's speech and activity of baptism he slowly reveals himself and his status in relation to Jesus, and finally, discloses the identity of "one stands among you whom you do not know." As discussed above, several sub-forms and literary devices overlap one another within this question-and-answer dialogue (cf. Estes, 2013: 28–30).

Now let us analyze the functional features of the exchange. The inter-relation of the content and form of the dialogue contributes to the functional or pragmatic level of the text.⁵⁵ While the semantic and syntactic aspects direct the

49 While the priests and the Levites continue in asking questions, John continues in giving negative responses.

50 The question of the priests/Levites is specific as it provides an alternative, i.e., Elijah, for their interlocutor.

51 The inter-textual passage here has interpretative role as it gives a clarion call for the interlocutors of John.

52 John the Baptist compares himself with Jesus.

53 Ricoeur (1985: 2:8; cf. Brooks, 1984: 3–5; Baldick, 1990: 170) says, "Plot was first defined, on the most formal level, as an integrating dynamism that draws a unified and complete story from a variety of incidents, in other words, that transforms this variety into a unified and complete story."

54 In 1:19–27, as Painter (1993: 175; cf. Estes, 2013) observes, the focus moves from the question (a) "Who are you?" (19–23) to (b) "Why do you baptize?" (24–27).

55 Kennedy (1984: 10–15; cf. Lausberg, 1960) is of the opinion that one could not expect to be persuasive unless there was some overlap between the content and form of what he said and the expectations of his audience. We employ the term 'pragmatics' in order to refer to the persuasive aspects of the dialogue texts. Cf. Van Dijk, 1976: 26.

reader to the content and form respectively and to the literary dynamics within the text, the pragmatic aspects direct him/her to the functional and persuasive aspects of the text (cf. Michaels, 1984/1989: 28–36).⁵⁶ The use of the dialogue instead of full narratives and the incorporation of literary devices within that, i.e., *inclusio*, irony, and intertextuality, provide hermeneutical stimulus for the reader. In the narrator-and-reader dialogue, the literary features function rhetorically and performatively.⁵⁷ Within the textual horizon, the dialogue develops between an individual [John the Baptist] and a group of people [the Jewish emissaries].⁵⁸ The use of dialogue foregrounds the characters and their discourse; this in turn persuades the reader and cultivates positive power in him/her (cf. Brown, 1966: 42–54; Drewermann, 2003: 66–83).

The narrator's presentation of the exchange is dramatic and symbolic in the following ways: *first*, the dialogue works within the narrative section (vv. 19–28) and falls into a monologue (vv. 29–34). The triple negations of John, i.e., οὐκ (v. 20), οὐκ (v. 21), and οὐ (v. 21), in the dialogue section confirms that he is not the Messiah;⁵⁹ *second*, the Jews come to John in order to ask him whether he is the Messiah; but John as a *sign figure* stands between the Jews and Jesus and tells them that he is neither the Messiah nor Elijah nor the prophet;⁶⁰ *third*, the narrator presents the Jews at the beginning as a suspicious community through their question in v. 19b, the suspicion develops as a conflict in the form of a dialogue between themselves and John the Baptist, and finally, John's dialogue with them turns their attention to a surprise by hearing about another personality [i.e., Jesus]; *fourth*, the pericope provides a basis for the dialogical conflict that is running all through the gospel: the dualistic tension between those who are *sent* from above and those who are *sent* from below; and *fifth*, by placing the OT scripture at the center of the dialogue, the narrator attempts to emphasize

56 Kennedy (1984: 3; see Lausberg, 1960; Resseguie, 2005: 41) defines, 'rhetoric' as "that quality in discourse by which a speaker or writer seeks to accomplish his purposes." The author's accomplishments and the reader's inspiration can be considered as the key elements in a narrator-reader dialogue.

57 Baldick (1990: 164; cf. Austin, 1962) says, performative is "a kind of utterance that performs with language the deed to which it refers (e.g., I promise to come), instead of describing some state of affairs."

58 According to Kumar (2003: 13), "in Group Communication, detection and pretence cannot be determined."

59 See Stibbe, 1993: 31–4; Painter, 1993: 169–73; Carson, 1991: 141–4; Beasley-Murray, 1987: 21–4.

60 Along with the interlocutors, the reader of the gospel are also brought to this understanding. Cf. Kelly and Moloney, 2003: 62–3.

the ‘fulfillment’ aspect of the story.⁶¹ The figures like Messiah, Elijah and the Prophet are central in the dialogical conflict as their names appear more than once in this short pericope. These features open up a horizon for the implied reader to view the snippet as a rhetorical piece functioning within the larger framework of the text (cf. Brodie, 1993: 149–51).⁶²

The presence of the dialogue materials in the pericope makes the narrative vibrant for the reader, transforms the narrative from a monotonous treatise, and directs it from passive voice to active voice. The narrator actualizes this by placing the dialogue in its original oral format.⁶³ The dialogue clears up the confusion of the Jews, reveals the identity of the important characters of the larger story [i.e., Jesus and the Jews], recognizes the real protagonist [i.e., Jesus], and leads the reader forward with more expectation.⁶⁴ In ancient rhetoric, “questions” were more than statements and they were maintained in question form, for they provide points for dispute, quarrel, discussion, and the like; they frequently function as topics for debate, controversy, difficulties, quarrels, and puzzles.⁶⁵ On the basis of this classical rhetorical theory, the question-and-answer exchange in John 1:19–28 can be considered as a communicative device in order to reveal the role and status of the interlocutors (see Michaels, 1984/1989: 28–36; Keener, 2003: 1:437–51).⁶⁶ John’s dialogue here reveals some of the key character aspects, like the identities of the interlocutors [i.e., both John the Baptist and the Jews], the inquisitive character of the Jews, John’s status in comparison to Jesus, and the fulfillment of the scripture.⁶⁷ The narrator

61 The inter-textual character of the pericope is obvious through the appearance of the quoting and figures from the OT. See Stibbe, 1993: 31–4; Barrett, 1978: 170–5; Newman and Nida, 1980: 32–3; Carson, 1991: 143–4.

62 In the case of John 1:19–28, the implied reader begins to gather information about the identities of the interlocutors, especially from their speech-units. This basic knowledge will help him/her to gather more information in the process of reading the succeeding exchanges and episodes. See Van der Watt, 2009: 88.

63 The narrative sections are put in the past tense format and the dialogue sections are put in the present tense. Cf. Chatman, 1978: 63.

64 It clears up perplexities about the identity of John the Baptist, identifies the role of Jesus, John the Baptist and the emissaries from Jerusalem, and persuades the reader for further reflection and action.

65 Aggressive questions and answers occur also in philosophy. Socrates, for example, asked two types of questions. As a midwife, he asked educating questions to give birth to the truth already existing in the minds of interlocutors. But he also asked hostile questions to sophists to expose their folly and pretension. See Santas, 1979: 57–180; Estes, 2013: 43–8.

66 See Barrett, 1978: 170–5; Neyrey, 2007: 49; Painter, 1993: 169–73; Beasley-Murray, 1987: 21–4.

67 See Blomberg, 2001: 75–7; Barrett, 1978: 170–5; Beasley-Murray, 1987: 23–4; Painter, 1993: 169–73; Newman and Nida, 1980: 32–3.

here introduces the main interlocutors of the larger story, intertwines dialogue with a religious activity [i.e., baptism], makes the exchange reader-friendly by way of providing a dialogical platform, shifts the focus from John the Baptist to Jesus (i.e., *backgrounding* of John and *foregrounding* of Jesus; cf. Tolmie, 1999: 29–37; Brant, 2011: 49), and *performs* the story artistically before the reader (cf. Brodie, 1993: 149–51). The narrator, thus, rhetorically presents a dialogue-driven exchange at the outset of the Book of Signs.⁶⁸ In sum, the first exchange ushers in the content of the messianic identity of Jesus and the role of John the Baptist as the witness. The overall subject matter is framed in a *question-and-answer* dialogue with revelatory intentions. The content and form are used to invite the reader toward the Messiah.

Second Exchange (1:29–34)

The second exchange (1:29–34) begins with a formulaic narrative that introduces Jesus as a “walk on” character (v. 29a).⁶⁹ The exchange as a whole develops and ends in the form of a monologue (vv. 29b–34; cf. Schmidt, 2000: 45–6; Keener, 2003: 1:451–65).⁷⁰ As a continuation of his previous day’s speech, on ‘the next day’ John the Baptist witnesses about Jesus (v. 29).⁷¹ The expression τῇ ἐπαύριον marks a transition from the previous day’s dialogue to the latter day’s monologue.⁷² According to Moloney (1998: 53; cf. Brown, 1966: 55–71), “This day is dominated by John the Baptist, who continues to give witness to Jesus. . . . The only other character vaguely present to the narrative is Jesus who is ‘coming toward’ the Baptist. Jesus plays no active role, but acts as the catalyst that triggers the witness of vv. 29–34.” John the Baptist’s point of view about Jesus is reported as a two part monologue (vv. 29b–31 and vv. 32b–4; cf. Van

68 These conspicuous characteristic features in the dialogue may help the reader to comprehend the succeeding discussions of the gospel.

69 Though Jesus is the central figure of the larger story, in the current exchange he physically appears in the background. But in John’s monologue Jesus’ character is foregrounded from the perspective of John the Baptist.

70 Refer to Chatman, 1978: 173–95. Also see Barrett, 1978: 175–8; Dodd, 1963: 269–76; Blomberg, 2001: 77–80.

71 As the monologue occurred on “the next day,” it forms a new setting and hence an exchange within the larger episode. Bernard (1929: 43) says that, “There is no mention of any conversation between Him [i.e., Jesus] and John [i.e., Baptist] on this occasion; but John, as He passes, designates Him publicly as the Christ.” Cf. Beasley-Murray, 1987: 24–6; Stibbe, 1993: 34–6; Dodd, 1963: 269–76; Barrett, 1978: 175–6.

72 See Bernard, 1929: 42; Brant, 2004: 38; Wallace, 1996: 232.

Hartingsveld, 1980: 23–8; Burge, 1987: 50–61).⁷³ The division of the section is outlined on the basis of the two formulaic narrative notes (vv. 29a and 32a).

The content of the speech can be determined on the basis of its two parts: *first*, John's *declaration* about the Lamb of God (see v. 29a; λέγει); and *second*, his *witness* about the Son of God (see v. 32a; ἐμαρτύρησεν . . . λέγων).⁷⁴ Painter (1993: 176) says, "Given that no audience is specified on the second day the focus falls on the content of the witness and it is here that the fullest form of the words is given." In the *declarative* section (vv. 29b–31) he points out the following things: *first*, Jesus is the Lamb of God who takes away the sin of the world (*a directive statement*, v. 29b);⁷⁵ *second*, "This is he of whom I said, 'After me comes a man who ranks ahead of me because he was before me'" (*a memory statement*, v. 30);⁷⁶ and *third*, "I myself did not know him; but I came baptizing with water for this reason, that he might be revealed to Israel" (*a statement about unknowing*, v. 31;⁷⁷ cf. Burge, 1987: 50–61).⁷⁸ His final statement in the first section (v. 30b) states that his religious activity (baptism), coupled with his utterances, were for revelatory reasons (cf. v. 31). His *witness* section (vv. 32b–34) points out the following things: *first*, descending of the Spirit upon Jesus (*a witness statement*, v. 32b); *second*, John moves away from his unknowing to knowing through the utterance of the Father about the descent of the Holy Spirit upon Jesus (*from unknowing to knowing*, v. 33); and *third*, "And I myself have seen and have testified that this is the Son of God" (*a revelatory utterance*, v. 34).⁷⁹ Semantically, the exchange conveys the following message: *first*, Jesus is the lamb of God who takes away the sin of the world;⁸⁰

73 Here John the Baptist's point of view is merged within the extended narrative point of view. See Resseguie, 2005: 167–96; Falk, 1971: 43.

74 For more details about the phrase "Son of God," refer to Bauer, 1992: 769–75. Also see Marshall, 1992: 432; Wallace, 1996: 34–6.

75 The expression Ἰδε (v. 29b) is used here to give force to the direction. See Wallace, 1996: 60; Brown, 1966: 59; Grigsby, 1982: 54, 60.

76 See Wallace, 1996: 455.

77 John's utterance at the beginning (v. 31a) reveals his unknowing position. Cf. Duke, 1985: 46.

78 Kelly and Moloney (2003: 64) argue that, "A *docta ignorantia* has guided him to baptize in order that his hitherto unknown one might be revealed to Israel (1:31b)."

79 Moloney (1998: 53; cf. Smith, 1999: 70) says that, "The information provided by the Prologue is further developed as the Baptist identified Jesus as the pre-existent one (v. 30; cf. vv. 1, 15), the Lamb of God who takes away the sin of the world (v. 29), the one upon whom the Spirit descended (v. 32) in fulfillment of a divine promise (v. 33a), the one who baptizes with the Holy Spirit (v. 33a): the Son of God (v. 34)."

80 See Köstenberger, 2004: 67; Morris, 1995: 130; Bultmann, 1971: 96.

second, he ranks ahead of John the Baptist; *third*, the purpose of John's arrival is to introduce Jesus to the world; *fourth*, John changes from his 'unknowing' to 'knowing' concerning Jesus; *fifth*, the one who sent John testified to him about Jesus; *sixth*, Jesus is baptized by the Holy Spirit; and *seventh*, John personally saw and testified that Jesus is the Son of God.⁸¹ The content section (see vv. 29b–31 and 32–34) further reveals Jesus' identity as the Messiah with the help of messianic expressions (i.e., "Lamb of God," "one who comes after but existed before," "anointed one of God," and "Son of God").⁸²

In the monologue, the narrator uses literary forms and devices in order to catch the attention of the reader (cf. Schmidt, 2000: 45–6). As Keener (2003: 451) says, "The 'next day' provides a transition to a new christological confession to John's disciples."⁸³ The previous day's questions (cf. 1:19–22, 25) are answered in a different context in the monologue section (cf. 1:29–34). The monologue, thus, forms an explanation of the previous day's dialogue that reveals more about Jesus' identity (cf. Schmidt, 2000: 45–6; Van Hartingsveld, 1980: 23–8).⁸⁴ The use of the expression τῇ ἐπαύριον is a key element that helps the "revelatory plot development" of the story (see Chatman, 1978: 48; cf. Moore, 1989: 14–5).⁸⁵ A reader approaching the monologue in isolation may find difficulty in understanding it apart from the dialogue (cf. Brown, 1966: 55–71; Drewermann, 2003: 66–83). The A-to-B dialogue in the first exchange becomes a B-factor in the second exchange (see Figure 7).

The connection between the dialogue and the monologue can be established by noting the existence of a larger *inclusio*, "this is the *testimony* of John" (1:19) and "I have *testified* that" (1:34); thus the narrator makes salient now the earlier remark in the prologue that "John came for *testimony*" (1:7–8).⁸⁶ An

81 The central message of the exchange, as Moloney (1998: 53) says, is "Jesus is the Lamb of God and the Son of God, the one upon whom the Spirit remains and who baptizes with the Holy Spirit."

82 Cf. Brown, 1966: 55–71; Malina and Rohrbaugh, 1998: 49–53; Dodd, 1963: 269–76; Blomberg, 2001: 77–80.

83 Although some ancient writers preferred disjunctive episodes, many connected events of various occasions into a chronological sequence that made them easier to follow (cf. Mark 1:21, 29). See Dodd, 1963: 269–76; Blomberg, 2001: 77–80.

84 Moloney (1998: 53) says, "The response of the Baptist to his interrogators on the first day (vv. 19–28) is further clarified."

85 Chatman (1978: 48) says, "Revelatory plots tend to be strongly character-oriented."

86 Talbert (1992: 81) states that, "Day Two (vv. 29–34) is linked to Day One (vv. 19–27) not only by the seven- or eight-day scheme but also by link phrases: 'the one who comes after me,' v. 27/v. 30; 'I baptize,' v. 26/vv. 31, 33." Also see Neyrey, 2007: 47; Harvey, 1976: 18–32; Wink, 1968.

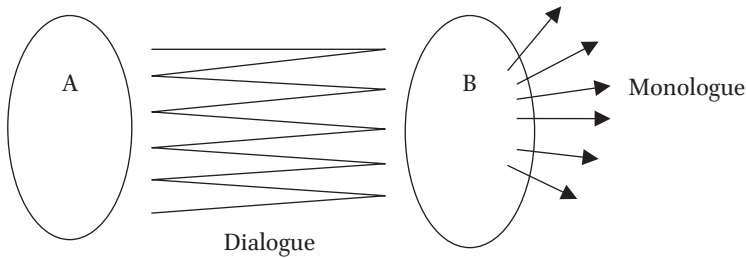


FIGURE 7 Plot development from a dialogue to a monologue.

inclusio within the inclusio is formed by placing two christological titles, i.e., *Lamb of God* (v. 29; ὁ ἀμνὸς τοῦ θεοῦ) and *Son of God* (v. 34; ὁ υἱὸς τοῦ θεοῦ), at the beginning and at the end of the monologue (cf. Kelly and Moloney, 2003: 65; Quast, 1991/1996: 15–6).⁸⁷ Painter (1993: 175; cf. Talbert, 1992: 81) says that, “Just as 1:19–23 has a doublet in 1:24–27, so 1:29–31 has 1:32–34.” While *declaration* and *witness* are the larger forms in the monologue, the sub-forms such as *directive utterance*, *memory statement*, *statement about unknowing*, *witness statement*, and *revelation* support the development of the exchange unit.

Whether John the Baptist’s words in the monologue section are a reproduction of his previous day’s utterances with the Jews or the speech altogether is a recapitulation of other previously occurred dialogues? This is one of the important questions to be dealt with.⁸⁸ A few things have to be pointed out here: *first*, the expression Ἰδε ὁ ἀμνὸς τοῦ θεοῦ is firstly introduced in v. 29 (cf. Louw and Nida, 1988: 1:4.24); and *second*, when John says οὗτός ἐστιν ὅπερ οὐ ἐγὼ εἶπον (v. 30), his readers are brought to the understanding that there was a previous discussion circumscribed around the theme ὁ ἀμνὸς τοῦ θεοῦ.⁸⁹ It is not logical to think that John’s utterance in vv. 30–31 is presented in view of his dialogue with the Jews in vv. 26–27.⁹⁰ A comparison of the two exchanges

87 Cf. Louw and Nida, 1988: 1:4.24; Duke, 1985: 128; Brown, 1970: 2:867; Brant, 2004: 87.

88 The commentaries do not deal with this important issue nor suggest solutions. Though our intention is not to deal those issues, here I intend to open up the issue for further discussions.

89 Smith (1999: 70) says that, “John is the narrator as he looks back retrospectively on what has happened.”

90 John 1:30–31 is not a reproduction of vv. 26–27 on the following grounds: *first*, in the dialogue the Jews are in a “not into know” position; but in the monologue John is in a “not into know” (v. 31) position; *second*, in the dialogue, John’s inferiority is highly emphasized; but in the monologue, Christ’s superiority is the focal point; and *third*, the former and the latter sections are not in conformity with each other on verbal grounds as the monologue introduces new themes and concepts.

(vv. 19–28 and vv. 29–34) gives us evidence to state that John's monologue in vv. 29b–34 is not completely a derivation from the reported dialogue of the previous day; rather it makes the reader think about the possibility of a combination of several dialogues.⁹¹ If the reader takes the position that the monologue was a reproduction of the previous day's dialogue, then it is also true that the dialogue section in vv. 19–28 provides incomplete information.⁹² This implicit nature of the dialogue tenets in the monologue is significant in the process of interpretation.⁹³

At the pragmatic level, the monologue section functions rhetorically as follows: *first*, both the dialogue (vv. 19–28) and the monologue (vv. 29–34) are complementary to one another;⁹⁴ *second*, while both the Jews and John the Baptist are introduced in equal proportion in the dialogue, in the monologue John's utterances are foregrounded as a response to the previous day's questions; *third*, while John the Baptist's identity and activity are stated clearly in the dialogue, Jesus' identity is stated in conspicuous terms in the monologue;⁹⁵ *fourth*, the language of the narrator [through the means of the narrative notes and direct speech] is both revelatory and performatory as he directs the attention of the reader toward Jesus the protagonist; and *fifth*, the usage of language phenomena, such as the use of christological titles [i.e., Lamb of God and Son of God], transfer from 'knowing' to 'unknowing,' cultic reference [i.e., baptism], forensic connotations [i.e., witness and testimony], and agency language, are rhetorical in effect (cf. Smith, 1999: 71; Schmidt, 2000: 45–6).⁹⁶ Neyrey

91 Cf. Barrett, 1978: 175–8; Beasley-Murray, 1987: 24–6; Dodd, 1963: 269–76; Blomberg, 2001: 77–80.

92 In that way it actualizes the author's purpose statement in 21:25. Similarly, the reporting language of the heavenly declaration in vv. 32–34 makes the reader think about the reproduction of a divine revelation to John the Baptist (cf. Matthew 3:13–17). John seems to quote a previously occurred event without going into the details of the scene setting. In vv. 19–28, the narrator clearly explains the real setting of the dialogue that happened between the Jews and John the Baptist, "when the Jews sent priests and Levites from Jerusalem" and "in Bethany across the Jordan." Here, the narrator employs a kind of "third party's reporting" methodology to recapitulate the story of a previously occurred dialogue with larger efficacy and rhetorical colouring. In most cases of dialogues, the narrator attempts to depict a clear picture about the scene for the extended readers.

93 See Greimas and Courtés, 1979: 152.

94 As we have discussed above, the narrator develops the monologue in relation to the previous dialogue(s).

95 John the Baptist's monologue in vv. 29–34 diminishes his interlocutors from the foreground to the background.

96 Smith (1999: 68–9) says that by employing these terminologies John here "evokes the language and imagery of Scripture."

(2007: 53) rightly comments that, “John’s testimony functions in two ways: it deflects the hostile challenges of Jerusalem outsiders and makes Jesus known to insiders.” The means of language employed here informs the implied reader about the person of Jesus.⁹⁷ Thus the monologue in vv. 29–34 maintains the flow of thought of the previous day’s dialogue (i.e., vv. 19–28) and invites the attention of the reader toward Jesus. It also leads the reader toward another revelatory dialogue in vv. 35–42 (cf. Brant, 2011: 49–50; Brodie, 1993: 152–7).

Third Exchange (1:35–42)

The content of the third exchange (begins with Τῇ ἐπαύριον, v. 35a) can be outlined in the following way.⁹⁸ In vv. 35–42, four layers of dialogue (vv. 36–37, 38–39a, 41, and 42) take place within an extended span of time (see vv. 35 and 39; cf. Schmidt, 2000: 47–50; Michaels, 1984/1989: 37–44). The narrator reports that while John was standing (v. 35; cf. Wallace, 1996: 586) with two of his disciples, he watched (v. 36a) Jesus ‘walk by’ (v. 36a). John exclaimed, “Look, here is the Lamb of God” (v. 36b).⁹⁹ The two disciples who *heard* (v. 37a) John’s proclamation *followed* Jesus (v. 37b; cf. Robertson, 1932: 25).¹⁰⁰ John’s utterance in v. 36b and his disciples’ response in v. 37 demonstrate the implicit nature of the first layer of dialogue (cf. Drewermann, 2003: 84–98). The action-oriented nature of the utterance is embellished with the help of narrative seams (cf. v. 37; see Figure 8).

The narrator shifts the camera from John to Jesus as the disciples move on. Jesus asks the disciples who follow him: “what are you looking for?” (v. 38a). They respond: “Rabbi, where are you staying?” (v. 38b).¹⁰¹ Jesus’ response

97 The key elements of the monologue are revelatory. The implied reader of the story is more informed when the plot structure of the story is further developed.

98 As per the information, this is the third day of events. Cf. Van der Watt, 2009: 87–108; Newman and Nida, 1980: 42.

99 Smith (1999: 71) states that, “As another day dawns (v. 35), John is now accompanied by two of his disciples, and he again designates Jesus the Lamb of God. Previously Jesus was coming to John (v. 29); now he is walking by.” Refer to Jeremias, 1964: 338; Gess, 1967/1980: 411; Quast, 1991: 15; Painter, 1993: 183–4; Newman and Nida, 1980: 42–5.

100 Moloney (1998: 59; cf. Bauckham, 2008: 133) is of the opinion that, “The language of ‘following’ is associated with discipleship across all canonical gospels. The word has at least two possible meanings: a spiritual ‘following’ in which the disciples learn from and model themselves on the one followed, and a physical ‘following’ in which the disciple treads the same path as the master. In the gospel traditions both meanings are involved.” See Painter, 1993: 183–4; Newman and Nida, 1980: 42; Carson, 1991: 153–7.

101 Estes (2013: 131–6) considers this as a *turn-question*.

John 1:35–42	Overview
ν.35: Τῇ ἐπαύριον πάλιν εἰστήκει ὁ Ἰωάννης καὶ ἐκ τῶν μαθητῶν αὐτοῦ δύο ν.36: καὶ ἐμβλέψας τῷ Ἰησοῦ περιπατοῦντι λέγει, "Ἰδε ὁ ἀμνὸς τοῦ θεοῦ. ν.37: καὶ ἤκουσαν οἱ δύο μαθηταὶ αὐτοῦ λαλοῦντος καὶ ἠκολούθησαν τῷ Ἰησοῦ. ν.38: στραφεὶς δὲ ὁ Ἰησοῦς καὶ θεασάμενος αὐτοὺς ἀκολουθοῦντας λέγει αὐτοῖς, Τί ζητεῖτε; οἱ δὲ εἶπαν αὐτῷ, Ῥαββί, ὃ λέγεται μεθερμηνεύμενον Διδάσκαλε, ποῦ μένεις; ν.39: λέγει αὐτοῖς, Ἔρχεσθε καὶ ὄψεσθε. ἦλθαν οὖν καὶ εἶδαν ποῦ μένει καὶ παρ' αὐτῷ ἔμειναν τὴν ἡμέραν ἐκείνην· ὥρα ἦν ὡς δεκάτη. ν.40: Ἦν Ἀνδρέας ὁ ἀδελφὸς Σίμωνος Πέτρου εἷς ἐκ τῶν δύο τῶν ἀκουσάντων παρὰ Ἰωάννου καὶ ἀκολουθησάντων αὐτῷ. ν.41: εὕρισκει οὗτος πρῶτον τὸν ἀδελφὸν τὸν ἴδιον Σίμωνα καὶ λέγει αὐτῷ, Εὕρήκαμεν τὸν Μεσσίαν, ὃ ἐστὶν μεθερμηνεύμενον Χριστός. ν.42: ἤγαγεν αὐτὸν πρὸς τὸν Ἰησοῦν. ἐμβλέψας αὐτῷ ὁ Ἰησοῦς εἶπεν, Σὺ εἰ Σίμων ὁ υἱὸς Ἰωάννου, σὺ κληθήσῃ Κηφᾶς, ὃ ἐρμηνεύεται Πέτρος.	(1) The exchange develops within an extended duration of time: (a) the expression Τῇ ἐπαύριον (an anaphora) marks the third day of the series of dialogues (v. 35); and (b) the expression ἦλθαν οὖν καὶ εἶδαν ποῦ μένει καὶ παρ' αὐτῷ ἔμειναν τὴν ἡμέραν ἐκείνην· ὥρα ἦν ὡς δεκάτη in v. 39 shows a long gap (the gap is filled with narrative comments); (2) There are four levels of dialogue reported in vv. 35–42: (a) John the Baptist and two of his disciples (vv. 35–37); (b) Jesus and the two disciples (vv. 38–39); (c) Andrew and Simon Peter (vv. 40–41); and (d) Jesus and Simon Peter (v. 42); (3) There are six utterance units recorded in the exchange: vv. 36b, 38a, 38b, 39a, 41, and 42b (see the text); (4) The utterance units are supported with narrative asides (vv. 38b, 41, and 42b), formula narratives (vv. 36a, 38a, 38b, 39a, 41a, 42a), and pure narratives (vv. 35, 37, 39b–40).

FIGURE 8 The Dialogue of 1:35–42.

to them is “come and see” (v. 39a; cf. Smith, 2005: 206–11).¹⁰² The dialogue proper at the second layer highlights two important things: *first*, Andrew and the ‘other’ disciple acknowledge Jesus as a ‘Rabbi’ (cf. Louw and Nida, 1988: 1:93.25); and *second*, Jesus invites them to stay with him and ultimately to

102 Wallace (1996: 489–90; cf. Talbert, 1992: 82) explains the *conditional imperative* of v. 39. Cf. Stibbe, 1993: 36–8; Barrett, 1978: 179–83.

become his disciples.¹⁰³ The narrator reports about their arrival to Jesus' place and their stay with him that day (v. 39). It is further narrated that the same day around four o'clock Andrew went to his brother Simon Peter (v. 39).¹⁰⁴ He first finds Peter and says to him: "we have found the Messiah" (v. 41).¹⁰⁵ The narrator reports the positive response of Simon toward Andrew and their journey together to Jesus. Here the reader can infer yet another implicit dialogue as the third layer (v. 41). Simon was brought to Jesus; Jesus looked at him and said: "You are Simon son of John. You are to be called Cephas" (v. 42). The reader can notice another layer of implicit dialogue as the fourth layer in v. 42.¹⁰⁶ The 'short speech unit' in vv. 38b–39a between Jesus and the two disciples is the only explicit dialogue within the pericope.¹⁰⁷ Semantically, the dialogues of the third exchange point out the following things: *first*, John's introduction of the Lamb of God to the world; *second*, the disciples' quest and Jesus' invitation of them to discipleship; *third*, the disciples' realization that Jesus is the Messiah; and *fourth*, Peter's special appointment with a new title [i.e., Cephas].¹⁰⁸ As Painter (1991: 40; cf. Van Hartingsveld, 1980: 29–34) says, "the third scene demonstrates the quest of the disciples for the Messiah and the witness of the Baptist is given in summary form only, so the emphasis falls on the quest." The movement of the characters from "one space to another, or from one temporal interval to another" (cf. Greimas and Courtés, 1979: 201) is dramatically portrayed by the narrator here.¹⁰⁹ The speech-units are

103 Cf. Brown, 1966: 74; Ridderbos, 1987/1997: 82; Quast, 1991: 14–6.

104 Brown (1966: 75) says that, "Literally 'the tenth hour'; presumably John is reckoning the hours from daylight at 6 A.M."

105 Ridderbos (1987/1997: 84–5; cf. Brown, 1966: 75–6; Moloney, 1998: 54) explains that, "First has to be taken with the entire sentence and means that Andrew, before doing anything else, informed his brother Simon of what he and the other disciple had experienced." See Köstenberger, 2004: 76; Painter, 1993: 183–4; Newman and Nida, 1980: 42–3; Carson, 1991: 153–7; Hurtado, 1992: 115; Grundmann, 1974: 566–7.

106 The implicit dialogues maintain the following sequence: *first*, in v. 36 John utters, in v. 37 disciples hear John and following Jesus; *second*, in v. 41 Andrew tells Simon about the Messiah, in v. 42a Peter comes to Jesus; and *third*, in v. 42b Jesus talks to Peter, in the rest of the book Peter is in the list of leading disciples.

107 Only at the second layer (vv. 38–39b) a reader can notice a verbal exchange between the characters. In all the other three occurrences, verbal utterances are responded by actions (vv. 36–37, 41, and 42).

108 See the way these four things are outlined in the exchange. Cf. Moloney, 1998: 54–5; Köstenberger, 2004: 71–8.

109 The movements of the characters are significant in the process of interpretation. In John 1:35–42, there are several character movements: *first*, the standing of John and his disciples (v. 35); *second*, Jesus as a walk on character (v. 36a); *third*, the two disciples' move-

sequentially arranged with the help of narratives and they provide the reader a picture of representative scenes from at least four dialogue contexts (vv. 36, 38–39a, 41, and 42; cf. Perkins, 1978: 10–5).¹¹⁰

The content of the exchange can be further systematized with the help of its form as follows. The speech-units of the exchange begin with John's "exclamation" or "introduction" (v. 36; cf. Robertson, 1932: 25). Jesus' first utterance in the gospel appears in the form of an "interrogation" to the disciples of John (v. 36).¹¹¹ The response of the disciples, i.e., 'Ραββί, ποῦ μένεις; forms a *turn question* for information (cf. Estes, 2013: 131–6; Bauckham, 2008: 134). Jesus' answer to their *turn-question*, i.e., "come and see," can be considered as an "invitation."¹¹² The format of the conversation in the first half of the exchange (cf. vv. 35–39b) creates a chain of speech-units back and forth between the characters (see Figure 9). In the second half (cf. vv. 39c–42), Andrew's declaration concerning the Messiah (v. 41b) and Jesus' changing of Peter's name (v. 42b) are the foci (cf. Brant, 2011: 50–2). The use of pure narration at vv. 39b–40 keeps the exchange in a doublet format. The speech-units break at the intervals (cf. vv. 36b, 39a, 41b, and 42b), but at the same time they hold the entire pericope together. It is important to notice that the juxtaposition of the roles of both John the Baptist and Jesus is introduced with the help of dramatic conventions.¹¹³

John's activities at the beginning of the exchange, as one who "again stood up" (πάλιν εἰστήκει), "having looked at" (ἐμβλέψας), and "says" (λέγει), position him for a dramatic activity.¹¹⁴ His proclamation, as a continuation of the previous day's monologue (i.e., v. 36), rhetorically introduces the Lamb of God to the world.¹¹⁵ The revelatory aspect of the dialogue is made vivid through

ment away from John the Baptist to Jesus (v. 37); *fourth*, Jesus' turning around and seeing the disciples (v. 38a); *fifth*, the disciples' coming to the place where Jesus stays and remaining with him (v. 39b); *sixth*, Andrew's movement to Simon Peter (vv. 40–41); and *seventh*, Andrew's initiative to bring Simon Peter to Jesus (v. 42). Cf. Greimas and Courtés, 1979: 201.

110 Cf. Carson, 1991: 153–7; Newman and Nida, 1980: 42–4; Painter, 1993: 183–4.

111 Robertson (1932: 25–6; cf. Stibbe, 1993: 36) says, "Not 'whom' (*tina*, 18:4; 20:15), but 'what purpose have you.' The first words of Jesus preserved in this Gospel." Cf. Luke 2:49; Matthew 3:15; Mark 1:15.

112 Refer to Robertson, 1932: 26; Newman and Nida, 1980: 42–4; Painter, 1993: 183–4; Carson, 1991: 153–7.

113 See Carey and Snodgrass, 1999: 51.

114 See Vincent, 1969: 69. Cf. 7:37; 18:5, 6, 18. The narrator's attempt to transfer the dialogue from John to Jesus is plotted by the help of dramatic elements.

115 Cf. Painter, 1993: 183–4; Jeremias, 1964: 338; Gess, 1967/1980: 411; Newman and Nida, 1980: 42–5.

Utterance	Form	Content
John the Baptist	Exclamation, declaration, information	Presence of the Lamb of God
Jesus	Question	What are the disciples searching for?
Andrew/unnamed disciple	Counter-question	The place of Jesus' staying
Jesus	Invitation	Come and see
Andrew	Testimony, declaration, information	Andrew found the Messiah
Jesus	Declaration, changing of name	Simon is son of John and he will be called Cephas

FIGURE 9 'Form' and 'content' of utterance units in John 1:35–42.

the introduction of the 'walking' (περιπατοῦντι) of Jesus to the public (cf. Van Hartingsveld, 1980: 29–34; Brodie, 1993: 158–63). The exchange forms both minor and major inclusions. John the Baptist's christological proclamation at the beginning of the exchange (Ἴδε ὁ ἀμνὸς τοῦ θεοῦ, v. 36b) forms a *minor inclusio* with Andrew's christological proclamation (Εὐρήκαμεν τὸν Μεσσίαν, v. 41b) in order to place the explicit dialogue (cf. 38b–39a) at the center of the pericope. In the words of Köstenberger (2004: 71; Franzmann and Klinger, 1992; Bauckham, 2008: 133–4), "Peter is assigned a very passive role in 1:37–42. In a sense, his actual 'call narrative' is not found until the very end of the gospel (21:15–23), an apparent *inclusion*."¹¹⁶ The messiahship of Jesus stated at the beginning of the gospel (v. 41; cf. vv. 45, 49) forms a *major inclusio* with the purpose statement of the gospel (20:31; cf. Köstenberger, 2004: 77; Schmidt, 2000: 47–50).¹¹⁷

¹¹⁶ Refer to Köstenberger, 2004: 77; Ridderbos, 1987/1997: 85–6.

¹¹⁷ Another *major inclusion* can be made between Jesus' first utterance in v. 38 ("What are you looking for?") and Jesus' question to Mary in 20:15 ("Whom are you looking for?"). Cf. Resseguie, 2005: 144–5.

In the dialogue proper, the content is conveyed by way of utterance-forms like *exclamation* or *information* (v. 36b), *question and counter question* (v. 38), *invitation* (v. 39a), *testimony* or *information* (v. 41b), and *changing of name* (v. 42b; see Figure 9).¹¹⁸ The utterances of John in v. 36b and Andrew in v. 41b are *declarative* in format.¹¹⁹ By interweaving the movements of the characters closely to their vocal delivery, all dialogues in the exchange exhibit their act-oriented nature.¹²⁰ The narrator uses at least three *explanatory notes* in the passage as asides, vv. 38, 41, and 42 (cf. Louw and Nida, 1988: 1:93.296).¹²¹ All these narrative asides are helpful for the implied reader to gather additional information concerning the characters. The narrator of the story uses the “irony of silence” extensively within the exchange. According to Duke (1985: 55), “silence is the method of irony. . . . The silence becomes an invitation to the reader to weigh the unlikely probability of the speaker’s assumptions . . . this invitation is implicit in all the ensuing silences of this beckoning Gospel.” The implicit nature of dialogues within the exchange helps the irony of silence.

The plot development of the story is actualized with the help of the dialogues, actions, and movements of the characters.¹²² The key role played by John the Baptist in the previous two days, through the interactive and implicit dialogues and monologue, is now amicably brought to an end.¹²³ Neyrey (2007: 55) states that, “the narrative turns its full attention to Jesus.”¹²⁴ The scenes of the exchange are arranged in the form of representative speech-units: *first*, John and the two disciples (v. 36); *second*, Jesus and the two disciples (vv. 38–39a);

118 The utterance units are introduced with the help of proper narratives, formula narratives, and narrative asides. See the grammatical constructions involved in the narrative, Robertson, 1932: 24–8.

119 The christological titles at vv. 36b and 41b inform the implied reader more details about the protagonist. It is not only Jesus’ utterances reveal his identity but also the utterances of those who come on his way.

120 What Conway (2002: 479) says is appropriate to quote here: “Judging from a line of scholarship that has persisted in Johannine studies for nearly a century, it is safe to say that the Fourth Gospel invites dramatic production.”

121 See Hendriksen, 1961: 1:103, 106; Dodd, 1963: 306–9.

122 The plot structure of the exchange develops in two ways: *first*, beyond the exchange, vv. 35–42 is well connected with vv. 29–34 by way of the anaphoric expression, “the next day”; and *second*, within the exchange, the four layers of dialogue are sequentially inserted in order to sustain narrative progression.

123 Bultmann (1971: 99; cf. Dods, 1961: 698) considers it as John’s surrender of his disciples to Jesus.

124 And Köstenberger (2004: 73) says, “The present account (including vv. 43–51) represents an independent Johannine equivalent to the Synoptic *call stories*” (Mark 1:16–20; Matthew 9:9).

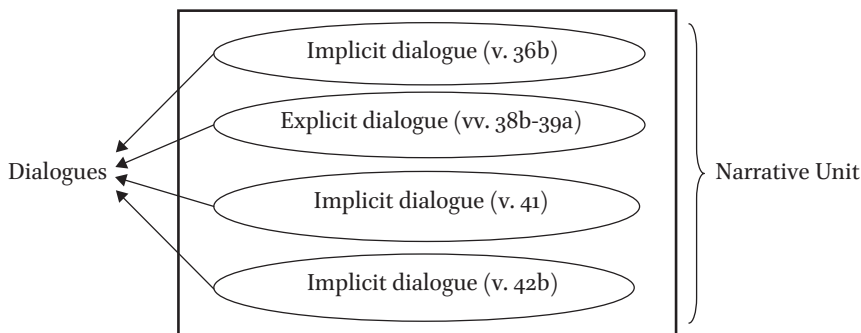


FIGURE 10 *The Four-layer Dialogue within the Narrative Framework.*

third, Andrew to Simon (v. 41); and *fourth*, Jesus to Simon (v. 42; see Figure 10).¹²⁵ Thus the third exchange (1:35–42) includes layers of one explicit dialogue (vv. 38b–39a) and three implicit dialogues arranged in a ‘cohesive’ manner (vv. 36b, 41b, and 42b; cf. Falk, 1971: 44).¹²⁶

The content and form of the dialogue, as discussed above, are helpful in understanding the function of it.¹²⁷ The narrator makes the story ‘tellable’ and rhetorical.¹²⁸ The four-layer structure of the dialogue opens up myriad possibilities of reading.¹²⁹ The use of layers of dialogue instead of pure narrative draws the reader closer to the text.¹³⁰ The narrator of the story adopts diverse speech forms and literary devices [especially *inclusio*, *irony* and *narrative asides*] in order to make the dialogue of the narrator and the reader force-

125 See Painter, 1993: 183–4; Newman and Nida, 1980: 42–5; Carson, 1991: 153–7.

126 According to Stibbe (1993: 38), “the role of the narrator is more clearly evident in this story than in the other two scenes after the prologue. A particularly important aspect of the storytelling appears here: the tendency to provide explanatory parentheses.”

127 The semantic and syntactic aspects of the dialogue and the narrative actualize certain pragmatic aspects (cf. Van Dijk, 1976: 26–9).

128 The tellability of the story is sustained in vv. 35–42 by intermingling dialogues, movements, and actions of the characters within the narrative framework. Refer to Bowles, 2010: 3.

129 Especially, the implicit language and nature of the dialogues open avenues for the reader in order to ponder deep into the utterance units and their connections with the actions and the movements of the characters.

130 The narrator of the story could have composed the entire exchange as a pure narrative, i.e., without using ‘active voice’ utterance units. But the use of active voice utterance units, instead of passive voice narratives, adds more rhetorical force to the narrative framework of the story. While the narrative takes the reader to the past, the dialogue has potential to re-make the event ‘here and now’ (cf. Chatman, 1978: 63).

ful. The narrator's inclusion of implicit dialogues with the help of the 'irony of silence' prompts the reader to get involved with the story.¹³¹ The 'testimonies' of John the Baptist and Andrew (vv. 36b, 41) are persuasive as they direct the attention of the reader toward Jesus (cf. Dodd, 1963: 303). While the characters speak, move, and act symbolically, their speech forms, movements, and actions function rhetorically within the narrative framework.¹³² While in the first layer of dialogue John the Baptist witnesses about the Lamb of God yet another time (v. 36b; cf. v. 29), in the second layer the focus is drawn away from John to Jesus and the beginning of disciple making (vv. 38–39a; cf. Michaels, 1984/1989: 37–44).¹³³ While the third layer reports Andrew's witness of Jesus as the Messiah (v. 41), the fourth layer records Peter's new identity (v. 42). Thus the implied reader of the story is informed about some of the important themes, like disciple-making, following Jesus, Jesus' identity as the Lamb of God and his messiahship.¹³⁴

As indicated above, the narrative unit of vv. 35–42 includes layers of events and conversations, but the events and conversations are plotted as a single unit with rhetorical impact (cf. Schmidt, 2000: 47–50; Drewermann, 2003: 84–98).¹³⁵ The narrator sustains 'coherence' within the narrative framework (cf. Falk, 1971: 42) as follows: *first*, by interknitting the individual layers of dialogue with the movements and actions of the characters; and *second*, by incorporating all the layers of dialogue sequentially as a single whole.¹³⁶ A closer reading of all these plotted events reveals, as Van der Watt (2007: 12) says, "a story behind

131 As Elam (1980: 135) states, a basic distinction between the context of the performer-spectator transaction and the context of the character-to-character communication has to be drawn.

132 See Carson, 1991: 153–7; Painter, 1993: 183–4; Newman and Nida, 1980: 42–5.

133 Though introduced as two layers of dialogues, the narrator attempts to sustain the plot development of the story with the help of narrative comments (vv. 37–38a). See Brant, 2011: 50–2.

134 Bernard (1929: 53) considers "Lamb of God" and "Christ" as synonymous terms. See Jeremias, 1964: 338; Gess, 1967/1980: 411; Virgulin, 1961: 76–8; Talbert, 1992: 81; Witherington, 1995: 66.

135 The narrator adds rhetorics to the story with the help of dialogue and narrative intertwining, literary devices, and the usage of christological titles (i.e., Lamb of God, Messiah, and Rabbi).

136 Falk (1971: 43) uses the terms 'coherence' and 'cohesion' with the following intentions: *first*, 'coherence,' to designate the connections which exist between individual parts of a work; and *second*, 'cohesion,' to refer to the totality of connections which exist among all parts within the whole.

the story.”¹³⁷ The story of John the Baptist provides a strong background for the upcoming story of Jesus. The narrator’s language is performative as: *first*, he takes the reader both backward (analeptically) and forward (proleptically); and *second*, he foregrounds Jesus before the reader and backgrounds John the Baptist behind the curtain.¹³⁸ The narrator of the story presents Jesus as an interactive and communicative personality right from the beginning of his public appearance.¹³⁹ As a ‘purposeful’ writing, in the words of Hayes and Holladay (2007: 92), John’s dialogue here “seeks to persuade the reader about certain truths, positions, and courses of action.” The truth of the story, that Jesus is the Lamb of God and the Messiah, is revealed well in advance; the position of belief, though the term ‘belief’ does not appear here, is what the narrator attempts to cultivate in the reader; and ‘disciple making’ and ‘following’ or ‘remaining with Jesus’ are introduced as the courses of action. The four-layer dialogue format of the exchange initiates a transfer of role from John the witness to Jesus the real protagonist of the story.

Fourth Exchange (1:43–51)

The content of the fourth exchange (vv. 43–51) can be analyzed as follows. Another *τῇ ἐπαύριον* (cf. vv. 29 and 35) is introduced and the narrator reveals that it was while Jesus *decided* to go to Galilee (v. 43a).¹⁴⁰ The structure of John 1:43–51 is very peculiar (cf. Schmidt, 2000: 51–6; Brodie, 1993: 164–70). The narrative opening of the exchange slowly incorporates elements of dialogue. The conversation begins when Jesus *finds* (v. 43b) Philip and tells him to *follow* him

137 See Van der Watt, 2007: 12.

138 While the usage of the terms ‘Lamb of God’ and witnessing take the reader to the previous narratives, the themes ‘discipleship,’ ‘Jesus’ messiahship,’ and ‘Peter’s identification’ take the reader forward.

139 The use of these two broader layers (among the characters within the narrative framework and narrator’s communication with the readers through the mediation of the characters) work rhetorically in the gospel.

140 Talbert (1992: 83) sees a connection between the former exchange and the current exchange “not only the seven- or eight-day scheme but also the link word ‘found’ (vv. 41, 45) and the use of prophesy related to new disciples (vv. 42b, 47, 51).” Culpepper (1983: 22) says, “John 1:43, a notoriously difficult verse, states that ‘he’—presumably Jesus—intended to go to Galilee. Since the narrator does not say that Jesus said he wanted to go to Galilee or that he seemed to want to go to Galilee, the narrator is apparently giving the reader an inside view.” See Stibbe, 1993: 39–42; Barrett, 1978: 183; Köstenberger, 2004: 78–87.

(v. 43b; cf. Louw and Nida, 1988: 1:93.379; Plastaras, 1972: 701).¹⁴¹ Jesus' utterance forms an implicit dialogue as Philip follows Jesus and gets involved in the mission of disciple making (vv. 44–46; cf. Dodd, 1963: 309–10; Brant, 2011: 52–4). The call of Jesus in v. 43b extends to the second layer of dialogue when Philip finds Nathanael and converses with him about Jesus (vv. 44–46; cf. Louw and Nida, 1988: 1:93.270).¹⁴² Philip begins the dialogue by informing Nathanael that he had found the one about whom Moses in the law and prophets spoke, Jesus son of Joseph from Nazareth (v. 45).¹⁴³ Painter (1993: 185; cf. Hill, 1997: 45–61) says, “Just as Andrew *finds* Simon so Philip *finds* Nathanael and each announces ‘We have found,’ which implies the fulfillment of the search/quest.” As Painter rightly puts it, the mission of disciple-making and extension of Jesus' circle are deciphered simultaneously here. Nathanael responds to Philip by asking him a question, “Can anything good come out of Nazareth?” (v. 46a; cf. Thompson, 1988: 16–7; Muilenburg, 1993: 75–6).¹⁴⁴ Philip's response is “come and see” (v. 46b; Smith, 2005: 206–11).¹⁴⁵ The “come and see” language used by Jesus in the previous exchange (v. 46b; cf. v. 39a) is now passed on to the next level (cf. Brant, 2011: 53).¹⁴⁶ The explicit dialogue is followed by the movement of Nathanael in v. 47a.

As a third layer, another explicit dialogue develops between Jesus and Nathanael (vv. 47b–51; cf. Dodd, 1963: 310–2). While Jesus identifies Nathanael as the “true Israelite” (v. 47b), he responds by asking a question about his source of knowledge (v. 48a).¹⁴⁷ Robertson (1932: 30) is right in saying that “Nathanael is astonished at this tribute, at any knowledge about himself by Jesus. He had overheard Christ's comment and longed to know its source.”

141 See Painter, 1993: 184; Schnackenburg, 1980: 1:310; Brown, 1966: 81–91; Köstenberger, 2004: 78–87; Moloney, 1998: 55–62.

142 Cf. Wallace, 1996: 247; Malina and Rohrbaugh, 1998: 55–7; Bennema, 2009: 47–52, 64–8; Köstenberger, 2004: 78–87.

143 Lindars (1972: 117) says that, “The messianic testimony is enlarged by allusion to the OT scriptures, cf. Luke 24:27.”

144 Vincent (1969: 74–75) argues, “In the Greek order, *out of Nazareth* stands first in the sentence as expressing the prominent thought in Nathanael's mind, surprise that Jesus should have come from Nazareth, a poor village, even the name of which does not occur in the OT.”

145 See Wallace, 1996: 489–90.

146 See Köstenberger, 2004: 78–87; Barrett, 1978: 183; Stibbe, 1993: 39–42; Brown, 1966: 81–91; Moloney, 1998: 55–62.

147 See Robertson, 1932: 30; Blomberg, 2001: 82–5; Carson, 1991: 157–66; Newman and Nida, 1980: 47–53; Painter, 1993: 184–5.

Jesus' revelation of his knowledge further astonishes Nathanael (v. 48b).¹⁴⁸ The recognition of Jesus about him prompts Nathanael's confession: "Rabbi, you are the Son of God! You are the King of Israel!" (v. 49; cf. Thompson, 1988: 16–7; Van Hartingsveld, 1980: 29–34).¹⁴⁹ The narrator arranges Jesus' last utterance in two layers: *first*, Jesus raises a question concerning Nathanael's belief and tells him that he is going to see greater things (v. 50);¹⁵⁰ and *second*, he says that Nathanael is going to see the heaven opened, and angels of God ascending and descending upon the Son of Man (v. 51).¹⁵¹ A paradigmatic reader of the story may notice the following two things at the semantic level of the story (cf. Louw, 1992: 17–20): *first*, the recruitment of the disciples is continued from the previous exchange (cf. Neyrey, 2007: 56–9);¹⁵² and *second*, Jesus' identity is further revealed through more christological titles (i.e., 'about whom Moses in the law and also the prophets wrote,' 'Jesus son of Joseph from Nazareth,' 'King of Israel,' and 'Son of Man'; cf. Plastaras, 1972: 70–1).¹⁵³ According to Dodd (1963: 312), "the original *Sitz im Leben* for the formation of this dialogue is the Christian mission in controversy with Jewish opposition." The use of the fulfillment formulae and the christological titles reveal this factor. The role of the narrator is obvious in vv. 43–45a, 46a, 46b, 47a, 48a, 48b, 49a, 50a, and 51a.¹⁵⁴

148 Robertson (1932: 30; cf. Köstenberger, 2004: 83) states that, " 'Being under the fig tree,' accusative present participle agreeing with σϵ. The fig tree was a familiar object in Palestine, probably in leaf at this time, the accusative with ὑπό may suggest that Nathanael had withdrawn there for prayer."

149 Cf. Painter, 1993: 185; Bultmann, 1971: 107; Brown, 1966: 81–91; Moloney, 1998: 55–62; Beasley-Murray, 1987: 27–30.

150 The narrator distinguishes Jesus' last two sayings with the help of narrative notes (see vv. 50a, 51a).

151 Painter (1993: 187–88) says that, "with the introduction of 1:51 the miracle (sign) of 2:1–11 can no longer be seen as the fulfillment of the promise (of 1:50). What is promised in 1:51 is a vision of the heavenly Son of Man whose exaltation to heaven by way of the cross is in focus in this gospel, but finds fulfillment in no single event such as 2:1–11."

152 Stibbe (1993: 15–6; cf. Kermode, 1979: chap. 1) distinguishes among three kinds of readers: first, *the historical readers* (or original readers) whom the author was addressing in the first century; second, *the first-time readers* are simply newcomers to John's story, people who are reading the gospel for the first time; and third, *the paradigmatic readers*: It is only as first-time readers progress to a constant re-reading that they start to become aware of the deep subtleties of John's storytelling. Neyrey (2007: 56) says, "No volunteers ever succeed in becoming disciples, not even the Greeks in 12:20–22."

153 Refer to Van der Watt, 2007: 13.

154 Cf. Brown, 1966: 81–91; Köstenberger, 2004: 78–87; Moloney, 1998: 55–62; Barrett, 1978: 183; Stibbe, 1993: 39–42.

The content and the meaning of the dialogue are amplified by the help of the narrative framework of the exchange.

As in the case of the third exchange, in the fourth also the content and form are interwoven together.¹⁵⁵ The plot structures of both the third and the fourth exchanges, as Stibbe (1993: 39) says, “share the same formal characteristics (‘the call story’),”¹⁵⁶ as follows: *first*, the *implicit dialogues* (v. 43b; cf. vv. 36–37; cf. Painter, 1993: 184–5; Blomberg, 2001: 82–5) at the beginning of both the exchanges share formal resemblances; *second*, Andrew and Peter from *Bethsaida* in the third exchange shares resemblances with Philip from *Bethsaida* in the fourth (v. 44); *third*, the two disciples [i.e., Andrew and the anonymous one] *heard about* and *followed* Jesus in the third exchange with Jesus *finds* Philip and invites him to *follow* in the fourth (v. 44b; cf. v. 37); *fourth*, Jesus’ saying *come and see* to the two disciples with Philip’s saying *come and see* to Nathaniel (v. 46b; cf. v. 39a; see Smith, 2005: 206–11);¹⁵⁷ *fifth*, Andrew’s saying “*we have found* the Messiah” with Philip’s saying “*we have found* the one Moses wrote about” (v. 45; cf. v. 41); *sixth*, Jesus’ call of Simon Peter as *the Rock* with his description of Nathanael as *a true Israelite* (v. 47; cf. v. 42); and *seventh*, the two disciples’ addressing of Jesus as *Rabbi* with Nathanael’s *Rabbi* addressing (v. 49; cf. v. 38). In John 1:43–51, a chain of speech-units develops, i.e., between Jesus and Philip (v. 43b), Philip and Nathanael (vv. 45–46), and Nathanael and Jesus (vv. 47–51). Just as Andrew brought Peter to Jesus, in the fourth exchange Philip brings Nathanael to Jesus (vv. 46–47a; cf. v. 42); just as Jesus utters about Peter (v. 42), here Nathanael utters about Jesus (v. 49).¹⁵⁸ The linguistic and ideological phenomena of the two exchanges are synonymous to one another (cf. Funk, 1988: 11–2; Michaels, 1984/1989: 37–44). Similar words and styles in these two exchanges are syntactically arranged by the narrator aiming toward the plot structure of the story (cf. Du Toit, 2009: 269–72).¹⁵⁹ A strategic ordering of information is actualized by the narrator through the

155 Via (1967; cf. Resseguie, 2005: 24) states that, the *content* and *form* of a literary work are inseparable.

156 Moore (1989: 14; cf. Lincoln, 2000: 159; Stibbe, 1994b: 32–53; Brant, 2004: 32–42) states that, “Utilizing insights that go back at least to Aristotle, we can define a plot as a set of events linked by temporal succession and causality.”

157 “Come and See” phraseology is a usual Johannine usage to invite to a new scene or situation (also see v. 39).

158 See Moloney, 1998: 55–62; Köstenberger, 2004: 78–87; Barrett, 1978: 183–6.

159 The semantic and syntactic groupings within the NT writings are emphasized by Du Toit (2009: 269–72). Genette (1980: 40) takes up the aspect of “syntactic relationships between sections” in the narrative analysis.

cohesive display of utterances, actions and events in the exchange (cf. Brant, 2004: 33).¹⁶⁰

At the beginning of the third exchange, John the Baptist *stood* with two of his disciples (v. 35), but in the fourth exchange, Jesus decides to go to Galilee (i.e., ‘going out,’ *on a move*). Jesus’ *movement* over against John’s *standing position* can be considered as a narrative tactic in order to contrast the advancing mission of Jesus with the culmination of John’s witnessing (cf. Michaels, 1984/1989: 37–44).¹⁶¹ Jesus’ *statement*, “an Israelite in whom there is no deceit,” informs the reader about the character of Nathanael (v. 47b).¹⁶² Nathanael’s *surprised question*, how does Jesus know him, is answered with an even more surprising affirmation (v. 48). His *confession*, “Rabbi, you are the Son of God! You are the King of Israel!” is marked with christological inferences.¹⁶³ Here the dialogue proper is framed with the help of several other devices like *interrogations* (vv. 46, 48), *exclamations* (vv. 47, 48, 49), *historic present* (v. 45), ‘*Amen, Amen*’ formula (v. 51), and *apocalyptic saying* (v. 51).¹⁶⁴ Philip’s comment to Nathanael, “We have found him about whom Moses in the law and also the prophets wrote,” is a vivid example of the *promise to fulfillment formula*.¹⁶⁵ Nathanael’s question “Can anything good come from Nazareth?” sounds like a local *proverb*.¹⁶⁶

160 For more details about the aspect of *cohesion* in poetry, read Traugott and Pratt, 1980: 21.

161 A noticeable thing is that as Jesus takes control in the rest of the gospel story, the role of John the Baptist diminishes.

162 Ridderbos (1987/1997: 90) comments that, “the reference is not primarily to the true Israel but to the inner disposition associated with the knowledge of the true God as this is found in Israel.”

163 Ridderbos (1987/1997: 91; cf. Smith, 1999: 76–77) says that, “Both ‘Son of God,’ with which he acknowledges Jesus (whom he addresses as ‘Rabbi’: cf. v. 38), and ‘King of Israel’ are intended—in line with Old Testament predictions and Jewish expectations—as messianic titles (cf. 2 Sam 7:14; Psalm 2:7; Matthew 16:16; Rom 1:14).” See Pancaro, 1975: 288–304.

164 The use of *historic present* makes the narrator convey a live message with the reader. Stibbe (1993: 41) states that, “By having characters speaking in the present tense, the Gospel recreates the living aspect of speech characteristics of oral storytelling.”

165 Jesus as the fulfillment of the Law of Moses and Prophets is being introduced (cf. v. 45). Koester (1990: 30) says, “The encounter between Jesus and Nathanael unfolds through a subtle interweaving of OT allusions.”

166 Moloney (1998: 61; cf. Stibbe, 1993: 42; Drewermann, 2003: 84–98) says that, “The proverbial nature of this question suggests that it may have been a common enough saying. However, there is no evidence for such a proverb outside John 1:46.” Other examples of possible/potential Johannine proverbs are: 2:10; 3:8; 4:35, 37, 44; 12:24, 25a; 13:16; 15:13, 20.

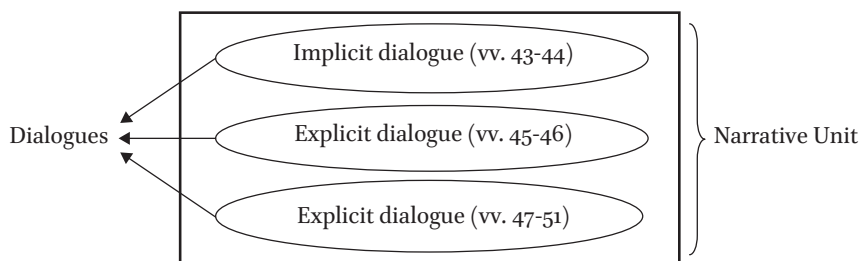


FIGURE 11 *The three-layer dialogue within the narrative framework.*

In the dialogue proper the narrator forms two major inclusions: *first*, Jesus' utterance to Philip "Follow me" (1:43) with the end of the gospel (21:19);¹⁶⁷ and *second*, Nathanael's christological utterance in 1:49 with Thomas' utterance in 20:28.¹⁶⁸ The *irony* of the exchange is inferred from the following statements: *first*, in the disciples' superficial statement of faith, "We have found him about whom Moses in the law and also the prophets wrote, Jesus son of Joseph from Nazareth" (cf. Duke, 1985: 58; Neyrey, 2007: 57);¹⁶⁹ and *second*, Nathanael's question, "Can anything good come out of Nazareth?" (cf. Van Hartingsveld, 1980: 29–34).¹⁷⁰ All the utterance units, movements, and actions within the narrative work as a unified whole to make the story 'tellable.' The fourth exchange begins as a narrative (vv. 43–45a) with an implicit dialogue (v. 43b), develops through an explicit dialogue (vv. 45b–46), and ends with another explicit dialogue (vv. 47b–51; see Figure 11).¹⁷¹ Thus, in this section also implicit and explicit dialogues are described as component parts of the narrative.¹⁷²

167 Schnackenburg (1980: 1:313) is of the view that, "Jesus' summons, 'Follow me!'" makes the meeting with Philip like the Synoptic stories of the call of the disciples (cf. Mark 2:14; par. 10:21 par. Luke 9:59)."

168 Nathanael's doublet confession "Rabbi, you are the Son of God! You are the King of Israel!" is stylistically similar to Thomas' doublet confession "My Lord and my God!" Cf. Newman and Nida, 1980: 47–53; Blomberg, 2001: 82–5.

169 Irony is located in 1:45 by Barrett, 1978: 184; Bernard, 1929: 1:62; Morris, 1995: 165; Duke, 1985: 60, 90.

170 Refer to Köstenberger, 2004: 81; Duke, 1985: 54.

171 Many of the Johannine dialogues could be understood as summaries of their original dialogues. Chatman (1978: 68) says, "Summarized dialogue—the gist of what a character said, but punctuated as a single quotation—occurs in novelists." Most of the implied dialogues (also the explicit dialogues) in John are to be understood from this principle.

172 See Moloney, 1998: 55–62; Köstenberger, 2004: 78–87; Bennema, 2009: 47–52, 64–8; Brown, 1966: 81–91.

The three-layer dialogue maintains an A to B, B to C, and C to A format.¹⁷³ It begins with Jesus' statement to Philip in v. 43 and ends with another statement of Jesus to Nathanael (v. 51). The chain of conversations maintains a cyclical formula as the initiator himself concludes the dialogue (v. 43b and v. 51).

The revelatory nature of the dialogue contributes to the functional aspects of the exchange.¹⁷⁴ Three prominent characters of the story, i.e., Jesus, Philip, and Nathanael, through their utterances, actions, and movements reveal the role of the protagonist.¹⁷⁵ The revelatory function of the dialogue is dominant at three levels: *first*, the words of Philip reveal the prophetic and fulfillment role of Jesus (v. 45); *second*, the words of Nathanael reveal the messianic role of Jesus (v. 49); and *third*, the words of Jesus reveal his apocalyptic and eschatological role as the Son of Man (v. 51).¹⁷⁶ The aspect of the 'divinity of Jesus' is emphasized (cf. vv. 45, 49, 50, 51) over against his humanity as 'son of Joseph from Nazareth' (v. 45).¹⁷⁷ The repeated references about the revelation (and the 'divinity of Jesus') persuade the reader to believe and follow him. The presentation of the plot by way of semantic and syntactic phenomena helps to involve the reader pragmatically into the story (cf. Drewermann, 2003: 84–98; Michaels, 1984/1989: 37–44).¹⁷⁸ Robbins (1996: 1) states that, "texts are performances of language," and in John the performance of language is convincingly brought out through the appearance of dialogues. The performative function of the story is more obvious through the present tense verbal forms used in the dialogue (cf. vv. 43b, 45b, 46, 47a, 48a, 48b, 49b, 50b, 51b) than through the past tense verbal forms in the narrative (cf. vv. 43a, 44–45a, 46a, 46b, 47a, 48a, 48b, 49a, 50a, 51a).¹⁷⁹ According to Warren and Wellek (1955: 12), "It [i.e., literary

173 The character movements and the breaks within the narrative form a three layer dialogue in vv. 43–51. The characters are: A = Jesus; B = Philip; and C = Nathanael.

174 Cf. Blomberg, 2001: 82–5; Painter, 1993: 184–5; Carson, 1991: 157–66; Newman and Nida, 1980: 47–53.

175 Though Philip and Nathanael are active characters within the exchange, Jesus' character is foregrounded as the central figure.

176 While the three characters dialogue at the three layers of the exchange, their utterance units foreground Jesus. Similarly, the point of view of the narrator is supportive to the point of view of the protagonist. Cf. Carson, 1991: 157–66; Blomberg, 2001: 82–5.

177 Jesus' disciple-making initiative, his ironic role as the Son of God, and his involvement as a rhetoric dialoguer are some of the important highlights of the story.

178 The semantic domains coupled with the syntactic aspects of the story (as outlined in the 'content' and 'form' sections above) persuade the reader, not merely to remain as a reader, but as a person who gets involved in the story. Read more about the semiotic aspects, Greimas and Courtés, 1979: 240–2; Baldick, 1990: 201–2.

179 Cf. Chatman, 1978: 63; Thomaskutty, 2014: 79.

language] has its expressive side; it conveys the tone and attitude of the speaker or writer . . . it also wants to influence the attitude of the reader, persuade him, and ultimately change him." The attitudes of the characters and the narrator are expressed through their verbal exchanges in active voice format.¹⁸⁰ This feature of the language of the story makes the reader feel the contemporaneity of it. The narrator's language is impressive to the reader, as Harrop (1992: 10) rightly puts it, "What impresses the audience is gestures, movements, sounds and images."¹⁸¹ Jesus' disciple-making process is continued and new characters like Philip and Nathanael are added to the nucleus of his group.¹⁸²

In the exchange, Jesus' role as an interactive, disciple-making, and revelatory figure is brought conspicuously to the notice of the reader.¹⁸³ Profound themes, like discipleship, promise and fulfillment, and christological themes and titles (see vv. 45b, 49, 50, and 51), are well introduced through dialogue layers. The reader is brought to the level of thinking that utterances and dialogues are used primarily to promote discipleship and the mission of disciple-making. Moreover, at the *rhetorical-emancipatory paradigm* of the text, the reader is invited to discipleship and disciple-making.¹⁸⁴ The three-layer development of the dialogue marks the unravelling or resolution of the plot-structure (cf. Resseguie, 2005: 205; Schmidt, 2000: 51–6).

Fifth Exchange (2:1–12)

While the former four exchanges mostly focus on the identity of Jesus through 'dialogue,' the focus of the fifth exchange is revelation of Jesus' identity through

180 While the narrative section dominates in vv. 35–42, in vv. 43–51 the dialogue section dominates over the narrative. See Moloney, 1998: 55–62; Köstenberger, 2004: 78–87; Beasley-Murray, 1987: 27–30; Bennema, 2009: 47–52, 64–8; Brown, 1966: 81–91.

181 Harrop (1992: 10) further says that, "These become, in the language of semiotics, the 'signs' that theatre sends out and which the audience recognizes."

182 While Andrew, the anonymous disciple of John, and Peter were the followers on the third day, Philip and Nathanael are added to the group on the fourth day.

183 When the story develops from vv. 35–42 to vv. 43–51, the narrator introduces Jesus as a communicative and interactive personality.

184 Fiorenza (2001: 43–44; cf. Fiorenza, 1992) considers several paradigms during the process of feminist biblical hermeneutics such as 'the Doctrinal-Revelatory paradigm,' 'the Scientific-Positivist paradigm,' 'the Hermeneutic-Cultural paradigm,' and 'the Rhetorical-Emancipatory paradigm.' The Rhetorical-Emancipatory paradigm "is not so much interested in dogmatic proof, spiritual edification, scientific facts, or cultural sublimation. Rather, it investigates the way in which biblical texts exercise influence and power in social and religious life."

‘dialogue’ and ‘action’ (cf. Schmidt, 2000: 57–68; Van Hartingsveld, 1980: 35–8).¹⁸⁵ As a continuation of the anaphora (1:29, 35, 43), here the narrator begins the narrative by indicating the aspect of time, ‘on the third day’ (cf. McHugh, 2009: 176; Brown, 1966: 1:97).¹⁸⁶ In the first Cana narrative (2:1–12; cf. 4:46–54; see Kermode, 1987: 449; Olsson, 1974: 18), the narrator incorporates movements and actions of the characters, i.e., the central event of the episode [i.e., the turning of water into wine] and the dialogues, within the narrative framework.¹⁸⁷ The role of Mary is introduced as the initiator of the dialogue in order to solve a problem (cf. Moloney, 1998: 67; Drewermann, 2003: 99–118).¹⁸⁸ She begins the dialogue by bringing an important concern before Jesus, i.e., the lack of wine at a wedding banquet (v. 3b).¹⁸⁹ Jesus’ question to her (v. 4a) coupled with the enigmatic statement (v. 4b; cf. 7:30; 8:20; 12:27) prove the fact that he works under a ‘greater authority’ and he is ‘obedient to a higher voice’ (cf. Brant, 2011: 56–7; Plastaras, 1972: 73–80).¹⁹⁰ Neyrey (2007: 63) says, “When Jesus declares that ‘my hour has not yet come,’ this speaks of God’s providential orchestration of Jesus’ high status as he begins his return to God and glory.” When Mary turns to the servants and commands them to do whatever Jesus *tells* them (v. 5), it reveals

185 In chapter two, two deeds of Jesus are in view (vv. 1–12; 13–22). A group of witnesses or “walk-on” characters may include the family members, the servants, disciples of Jesus, and mostly the invited guests of the wedding.

186 Mlakuzhyil (1987: 146–7; cf. Brant, 2011: 55; Bernard, 1929: 72) indicates the way John 2:1–12 distinguishes it from the previous exchanges, both in the literary-chronological indication and the characteristic vocabulary.

187 Strange (1992: 1:827; cf. McHugh, 2009: 177) says that Cana of Galilee is “a village mentioned in the gospel of John. It was called ‘of Galilee’ probably to distinguish it from the Kanah of Asher in the territory of Tyre.” Jesus’ figure is brought in, in an entirely different way, as an invited guest, a performer of signs, a glorious figure, and the one who stayed together with his mother, his brothers, and his disciples as a human. See Bernard, 1929: 1:72.

188 Painter (1993: 189–91) considers Mary as a “quester” and discusses the implicit nature of the narrative framework of the story.

189 See Robertson, 1932: 34; Jones, 2008: 7; McHugh, 2009: 179; Seesemann, 1967: 5:163.

190 Culpepper (1983: 133) records that, “She [Mary] has been seen as representing Judaism, Jewish Christianity, the new Eve, and the Church.” Bernard (1929: 75–6; cf. McHugh, 2009: 182; Nicol, 1972: 128; Morris, 1995: 158–60; Culpepper, 1983: 133) says that it “means primarily, in this context, that the moment had not come for Jesus to intervene; that He was conscious of the failure of the wine, and did not need to be reminded of it. At the proper moment, He would act, if necessary.” Refer to Jones, 2008: 8; Reinhartz, 1994: 569; Brown, 1966: 1:99; Plastaras, 1972: 73–80.

her confidence in the 'telling' character of Jesus.¹⁹¹ Semantically, the first two layers of dialogue (vv. 3–4 and v. 5) emphasize the major concerns like 'lack of wine' (v. 3b), 'Jesus' waiting for the hour' (v. 4), and 'Mary's confidence in Jesus' telling' (v. 5; cf. Reinhartz, 1994: 568; Van Hartingsveld, 1980: 35–8). The narrator of the story amplifies these concerns with the help of narrative notes (vv. 1–2, 3a). The implicit nature of the dialogue is brought to the notice of the reader: *first*, as Mary speaks to the servants and the servants remain silent in the second layer (v. 5); and *second*, as they respond to Jesus' commands through the action in the third layer (vv. 7–8). The narrative notes and the explicit and the implicit dialogues bring the reader toward a situation of suspense at the first half of the exchange. The second layer of dialogue is followed by a symbolic narration about the six water jars (cf. Brown, 1966: 1:100; Hakola, 2005: 87–9).¹⁹²

Jesus' telling nature is shown to the reader through his imperatives in vv. 7–8.¹⁹³ His two commands to the stewards (vv. 7b and 8b) and their action in v. 8b make a third layer of dialogue in implicit format. The exchange ends with the chief steward's calling of the bridegroom and his final statement in v. 10 (cf. Michaels, 1984/1989: 45–9; Plastaras, 1972: 73–80).¹⁹⁴ As Reinhartz (1994: 568; cf. Boice, 1975: 197–204) says, "the water has become wine, the quality of which is praised by the chief steward." The chief steward's words are stated in order to surprise the reader about the extraordinary performance of Jesus (cf. Tovey, 1997: 99).¹⁹⁵ The reader of the story infers a face to face dialogue between the chief steward and the bridegroom. That is implicit within the narration (cf. vv. 9–10). The method of *recapitulation* is employed in v. 11.¹⁹⁶ Moloney (1998: 69; cf. Nicol, 1972: 122; Painter, 1975: 51) says that, "The tension between the 'not yet' of the hour of Jesus (cf. v. 4) and the 'now' of the miracle story (cf. v. 10) is present in the narrator's comment that in this, the beginning of his signs (v. 11), the δόξα of Jesus was manifested, and the disciples

191 Mary's confidence in Jesus is revealed through her command to the servants, "Do whatever he *tells* you." Her command is a witness for Jesus' *telling* character. See Blomberg, 2001: 85–7; Painter, 1993: 189–92.

192 See Jones, 2008: 8; Kermode, 1987: 449.

193 The fifth exchange (2:1–12) has a *narration* (vv. 1–3a), an *explicit dialogue* (vv. 3b–4), an *implicit dialogue* (v. 5), a *narration* (v. 6), an *implicit dialogue* (vv. 7–8), a *narration* (v. 9), an *implicit dialogue* (v. 10), and a *narration* (vv. 11–12) sequence.

194 Cf. Vincent, 1969: 82.

195 Hendriksen (1961: 1:117) interprets that, "he [the Chief Steward] was greatly surprised to see this wine, and especially was he surprised when he tasted it. It was wine such as he had never tasted before, so excellent in quality."

196 See Lindars, 1972: 131–2; Newman and Nida, 1980: 55–63; Blomberg, 2001: 85–7; Painter, 1993: 189–92.

believed in him.”¹⁹⁷ As Moloney rightly states, the narrator’s bringing together of the themes, like performance of a sign, revelation of glory, and the disciples’ belief in Jesus, is presented with the help of dialogical language and progression (cf. Köstenberger, 1999: 72–4; Brodie, 1993: 171–6).¹⁹⁸ Thus the content of the fifth exchange establishes the revelation of God’s glory in Jesus.

After analyzing the content of the fifth exchange, our attempt now is to see the way the form of the dialogue develops in relation to the content.¹⁹⁹ The five acts or stages in the exchange structure, suggested by Hitchcock (1923: 16; cf. Stibbe, 1994: 35; Culpepper, 1983: 89–90), can be identified as follows: *first*, the beginning: the lack of wine at the wedding banquet; *second*, the development towards the central point: Mary’s dialogue with Jesus and her command to the servants; *third*, the central point: Jesus’ implicit dialogue with the servants and the turning of water into wine; *fourth*, the development toward the end: the steward’s tasting of the wine, the irony of his ignorance and the call of the bridegroom; and *fifth*, the end: the ironic dialogue between the steward and the bridegroom (cf. Boice, 1975: 197–204; Köstenberger, 1999: 72–4).²⁰⁰ The plot of the story develops from the suspense of the first half (vv. 3–5) to the surprise of the second half (vv. 6–11). Resseguie (2001: 177) says that, “Suspense is heightened with the reference to ‘my hour’ . . . this ‘hour,’ in some way, shapes his point of view and actions” (v. 4b).²⁰¹ The ‘sign event’ placed at the centre of the exchange (vv. 7–8) is the dividing line between the ‘suspense’ and the ‘surprise.’ The plot structure of the story, as indicated above, is inclusive of four

197 Michaels (1984/1989: 47–8) comments that, “A sense of ‘already, but not yet’ pervades the narrative. Jesus displays his glory and his disciples come to faith, but only after a clear signal to the reader that this revelation is provisional and not final (v. 4). The proper time for Jesus’ ‘glorification’ is at his death (cf. 12:23; 13:31; 17:1, 5), and that time has not yet come.”

198 Nicol (1972: 114; cf. Dodd, 1960: 299–300) states that, “V. 11b shows that the performing of the sign was at the same time revelation of glory, and as we shall see, the glory is connected with the deeper meaning which John sees in the miracle of the wine.”

199 See Resseguie, 2005: 26; Collins, 1986: 2–7; Hellholm, 1986: 17–22; Aune, 1986: 65–91.

200 Hitchcock (1923/1993: 16; quoted in Stibbe, 1994: 35) summarizes that, “There is the beginning, the development towards the central point, the central point, the development towards the end, the end.” All these stages within the story help the reader to follow the narrative step by step. Stibbe (1993: 47) sees the elements of *comedy* in the plot-structure of John 2:1–11.

201 Thatcher (2001: 269; cf. Carey and Snodgrass, 1999: 131–2; Baldick, 1990: 190; Anderson, 2011) considers Jesus’ statement, “My hour has not yet come” (2:4b), as a *riddle statement*. He (2001: 271) says that, “the riddles of FG are portrayed in the social contexts in which riddles are typically delivered in oral cultures, that is, in dialogues between Jesus and other characters.”

layers of dialogue: *first*, between Jesus and Mary (vv. 3b–4);²⁰² *second*, between Mary and the servants (v. 5); *third*, between Jesus and the servants (vv. 7–8; cf. Gench, 2007: 11);²⁰³ and *fourth*, between the steward and the bridegroom (v. 10; see Figure 12).²⁰⁴ The first layer is sustained in the form of an explicit dialogue (vv. 3b–4), but the second, the third, and the fourth layers are ordered as implicit dialogues.²⁰⁵ The two layers of dialogues (i.e., vv. 3b–4 and v. 5) in the first half of the exchange are orienting the attention of the reader toward the sign/action-centric and glory-focused dialogue in vv. 7–8.²⁰⁶ The exchange ends with an ironic dialogue in v. 10.²⁰⁷ The order of the dialogues within the exchange invites the attention of the reader towards its plot-structure.

The dialogue structure of the fifth exchange can also be analyzed with the help of Giblin's sequential theory. Giblin's (1980: 197–211; cf. Neyrey, 2007: 65) literary examination of John classifies some of the stories as sharing a common sequence of stages: a request to Jesus, his negative response, and then his eventual positive action.²⁰⁸ While narrating the *request-rebuke-response* pattern of dialogue in vv. 3–8, Jesus' 'from above' aspects are brought to the notice of the reader.²⁰⁹ It is important to notice that the dialogue not only follows a *request-rebuke-response* format (vv. 3–8; cf. 4:46–54) but also ends with an *encomium* (v. 11).²¹⁰ The narrator's *request-rebuke-response* format achieves the following

202 See Lieu, 1998: 62; Duke, 1985: 50–1; Jones, 2008: 8.

203 Refer to Brant, 2004: 87.

204 The words of the steward in v. 10 are "presented essentially in the form of a joke." They comprise the punch line (cf. Duke, 1985: 83; Wallace, 1996: 297).

205 The event order and the narrative order of the dialogue go in parallel line (i.e., without much anachronies). Cf. Genette, 1980: 36; Culpepper, 1983: 54. Brant (2004: 87) is right when she talks about Johannine words: "words accompany implicit gestures and movements." This feature helps the reader to ponder deep into the implicit tenets of dialogue.

206 Gench (2007: 12) makes clear that, "Miracles, in John, are referred to as 'signs,' which is to say that their significance lies in that to which they point: the true identity of the one who performed them." Koester considers the Cana sign miracle as a 'symbolic' activity. He (1995: 11; cf. Mlakuzhyil, 1987: 149) says that "the significance of the act is introduced by a conversation."

207 See Duke, 1985: 83.

208 Cf. Blomberg, 2001: 85–7; Newman and Nida, 1980: 55–63; Carson, 1991: 166–75; Painter, 1993: 189–92.

209 Witherington's (1995: 77; cf. Painter, 1993: 156; Boice, 1975: 197–204) critique of Painter is apt to quote here: "Though Painter has seen this story as a quest story, it might be better called a request story, for Mary is not after Jesus, but after obtaining something from Jesus." See Köstenberger, 2004: 93; Carson, 1991: 173.

210 Refer to Baldick, 1990: 67; Carey and Snodgrass, 1999: 53–4.

goals: *first*, it reveals the identity of Jesus as the performer of signs;²¹¹ and *second*, it impacts the paradigmatic reader for positive action.²¹² The positive and responsive action at the end of the story can be seen as a disclosure of the glory of Jesus in order to dialogue well with the reader (see Figure 12).²¹³

The plot of the story can be structured with the help of utterance forms and literary devices. The narrator's use of the *historic present tense* (λέγει at vv. 3, 4, 5, 7, 8, 10), the *minor inclusio* of "Cana of Galilee" (vv. 1 and 11), and the *major inclusio* between the first and second Cana signs (2:1–11 and 4:46–54) add force to the dramatic and literary style of the story.²¹⁴ These literary components of the story also work together for a forceful dialogue between the narrator and the reader.²¹⁵ As Powell (1990: 25) says, the implied author guides the reader through the use of a narrator and the narrative devices.²¹⁶ The λέγει (i.e., "saying" in vv. 3, 4, 5, 7, 8, 10; and also λέγει in v. 5) language of the exchange reveals the active voice communication of the snippet.²¹⁷ The narrative

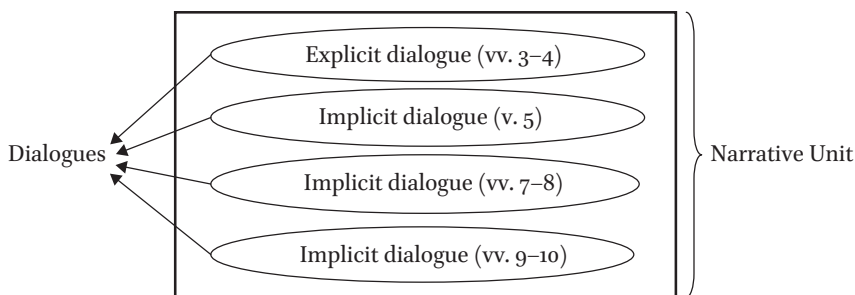


FIGURE 12 The four-layer dialogue within the narrative framework.

211 It is the first time the term *sign* is used in the gospel in v. 11. See Carson, 1991: 166–75; Blomberg, 2001: 85–7.

212 Michaels (1984/1989: 48) says that, "The juxtaposition of 1:19–51 and 2:1–11 in the text of John's Gospel allows each to interpret the other. Jesus is now 'revealed to Israel' (1:31)."

213 Helms (1988: 83–84) makes the comparison that "In the Synoptics, faith precedes the miracle; in John, the miracle precedes faith, for Jesus' 'signs' are those things by which he 'revealed his glory [δόξαν] and led his disciples to believe in him' (John 2:11)."

214 See Mlakuzhyil, 1987: 146; Painter, 1993: 189–92; Blomberg, 2001: 85–7; Carson, 1991: 166–75.

215 Duke (1985: 113) says, "He who inaugurated his work with the excellent new wine of joy must in the hour when that work is 'finished' receive bitter wine of death."

216 Powell (1990: 25; cf. Windisch, 1993: 62–3; Muilenburg, 1993: 65–76) considers the 'narrator' as "the voice that the implied author uses to tell the story."

217 For more details about the story from a scientific discourse and narrative-critical point of view read Van Tilborg, 1993: 3–7. Van Tilborg also describes Jesus' familial relationships in John.

framework of the exchange reveals the following format: “On the third day” (v. 1) and “they remained there for a few days” (v. 12). It is similar with the formulaic story telling style, “Once upon a time . . . and they lived happily ever after” (cf. Brant, 2011: 59).²¹⁸ This feature of the narrative is rhetorical as it fosters a dialogue interaction between the narrator and the reader.²¹⁹ The hour- and sign-centric and glory-focused natures of the dialogue generate anticipation of the coming events (cf. Genette, 1980: 40; Culpepper, 1983: 56).²²⁰ In short, the dialogue in 2:1–11 is, in the words of Hitchcock (1993: 17), a “vividly depicted” one through the artistic style of the narrator (cf. Brodie, 1993: 171–6).²²¹

After analyzing the content and form of the dialogue, our next attempt is to look at the functional dynamics of the exchange. The exchange brings a transition as it ends an episode of several exchanges (1:19–2:12) and begins a series of sign stories (2:1–11; cf. 4:46–54; 5:1–18; 6:1–14, 15–21; 9:1–41; 11:1–44).²²² The story maintains: *first*, an *ordering of events* by plotting the four layers of dialogue along with the movements and actions of the characters; *second*, *causal links* with the previous four exchanges of dialogue through revelatory aspects; and *third*, *empathy* by generating positive thinking in the reader.²²³ All of these characteristics are peculiar to most of the Greco-Roman dramas, romances or novels, and biographies (cf. Hock, 1988: 127–46; Hock, 2000: 1008–10). The narrator of the story uses these elements in order to persuade the reader. In

218 In our story-preoccupied gospel criticism, we consider the development of the story within the narrative framework. “Being preoccupied with story means,” Moore (1989: 14) says, “most of all, being preoccupied with *plot* and *character*.”

219 Dodd (1960: 297) does not consider 2:1–12 as part of the introduction to the gospel but only as part of the section 2:1–4:42.

220 Witherington (1995: 79; cf. Maniparampil, 2004: 200) says that, “There is a focus in this gospel on Jesus’ time—the time for decisive action that manifests Christ’s glory and fulfills God’s will.” The expression in v. 11 is always used to indicate the passion and glorification of Jesus. Servotte (1992/1994: 13) says that the Cana incident “reveals something valid about Jesus and it is, therefore, a sign of the hidden reality of his being; but it is also a sign of another sign, namely the crucifixion which, in this gospel, is the supreme revelation.”

221 Hitchcock (1993: 17) says that, “The details are related as by an eye-witness, who succeeds in conveying a distinct impression of aloofness and mediation in the Lord’s manner that prepares one for His subsequent appearance and action in the Temple.”

222 See Dodd, 1960: 297; Mlakuzhyil, 1987: 148–9.

223 In making sense of a narrative, readers are especially attentive to links that are established between the events that are related. Typical links include explicit or implicit indications that one event causes another to happen or at least make the occurrence of the subsequent event possible or likely. See Powell, 1995: 224, 245–6. The causal links of revelation are seen in the identity questions and answers (1:19–28), in the christological titles (1:25–27, 29, 36, 41, 45, 49, 51; 2:5, 10), and the explicit reference of ‘revelation’ (1:31; 2:11).

the exchange, dialogue is used as a literary means to communicate the subject matter with rhetorical effects. The direct speeches [or active voice statements] employed in the literary work have more persuasive power than the indirect [or passive voice] statements (see vv. 3b–5, 7–8a, 10; cf. vv. 1–3a, 6, 8b–9, 11; cf. O’Keefe, 2001: 575–83).²²⁴ Mary’s request and Jesus’ rebuke in the first half of the episode (vv. 3b–4) are identified as the central parts of the dialogue (cf. Drewermann, 2003: 99–118; Van Hartingsveld, 1980: 35–8).²²⁵ The narrator recapitulates the entire exchange (so also the episode in v. 11) after introducing the kernel aspects through dialogues and Jesus’ central action [i.e., the sign].²²⁶ The main purpose of the narrative is “revealing the glory” of Jesus (v. 11). The dialogue, the movements, and the action of the characters are used to facilitate the revelatory function of the exchange. The story progresses when a conflict is developed (v. 3a), dialogues take place (vv. 3b–4, 5, 7–8, 10), an action is performed (vv. 7–8), and an enigmatic utterance occurs (v. 10). The use of external proofs within the exchange has to be seen as evidences that substantiate Jesus’ divine claims in the previous four exchanges.²²⁷

The *narrator-and-reader* dialogue is at the core of the story as the narrative technique opts for a ‘heart-to-heart’ conversation. Thiselton (1992: 1) finds that “readers’ interactions and engagements with texts” are important. The use of oral language (in the form of dialogue), progressive plot-structure, literary devices like irony (v. 10), *inclusio* (vv. 1–2 with v. 11), riddle (v. 4b; cf. Anderson, 2011), and the symbolic role of wine (vv. 3, 9–10) are rhetorical as they invite the attention of the reader toward the story. Johannine communication is not only vocal and movement-oriented but also action-focused (cf. Craig, 2001: 125–37).²²⁸ The presentation of static characters like servants, steward, and brothers of Jesus brings a sharp conflict with the dynamic characters like Jesus and Mary (cf. Nortjé-Meyer, 2009: 123–43; Boice, 1975: 197–204). Jesus’ revealing of his glory by way of the sign exemplifies the highest point of recognition scenes in the episode (cf. Larsen, 2008: 54; Greimas and Courtés, 1982: 256–7).²²⁹

224 While the utterance units of the dialogue are put in the active voice (except in the implicit dialogues), the narratives are put in passive voice format.

225 Cf. Thompson, 1992: 379.

226 See Duke, 1985: 90.

227 Salier (2004: 51; cf. Kennedy, 1984: 14) says that, “The reader is implicitly invited to join the disciples and draw the same conclusions.”

228 The narrator’s emphasis on dialogue, movements of the characters, and their significant actions breathes life to the text.

229 Culpepper (1983: 84) describes the story of the FG as “a death struggle over the recognition of Jesus as the revealer.” Brant (2004: 50; cf. Culpepper, 1983: 84) agrees with Culpepper that “*anagnōrisis* permeates the plot.” Cf. Brant, 2004: 50; Lincoln, 2000: 162.

The implied reader of the story gathers more information about the point of view of Jesus, as Jesus is one who works in his own time and under a different authority, as he is a performer of signs, and as he is a revealer of glory. The information gathered from the previous four exchanges (and also from the first half of the fifth exchange) about the protagonist is now convincingly proved through a sign. Mary's role as a witness implicitly refers to Jesus as a "teller" and performer (vv. 3, 5). The utterance of the steward from his ignorance deciphers the glorious act of Jesus (v. 10). The above descriptions outline the way faith is generated in the disciples' hearts. At the pragmatic level of the story, the narrator persuades the reader to believe in Jesus through the mediation of both the words uttered by the characters and by the sign performed by Jesus.²³⁰ Thus the language of the four-layer dialogue performatively interacts with the reader (cf. Van der Watt, 2010: 141–63). Having investigated the dialogue at the micro-level, in the following section we will look at the dialogues of 1:19–2:12 from the meso-level.

Meso-Analysis

The above description enables us to classify the dialogue trends of John 1:19–2:12 (cf. Schmidt, 2000: 39–69; Tovey, 1997: 215). The polyvalent approach we adopt in the study, through multiple levels and methods, helps us to understand dialogue from a comprehensive point of view. A detailed analysis of the content, form, and function of the dialogues outlined above guide the reader to the following observations. The overarching tenet and form of the *first exchange* of dialogue (1:19–28) is a *question-and-answer* type (see Estes, 2013: 43–9).²³¹ The content of the dialogue progresses through messianic questions and revelatory

230 According to Fiorenza (1987: 387; quoted in Black, 2001: 9–10), "Rhetoric seeks to instigate a change of attitudes and motivations, it strives to persuade, to teach and to engage the hearer/reader by eliciting reactions, emotions, convictions, and identifications. The evaluative criterion for rhetoric is not aesthetics, but praxis." The rhetorical impact of Jesus' sign motivates the disciples and the readers of the story. It also instigates a change of attitude that will be resulted in 'belief.' When talking about the function of literature Warren and Wellek (1955: 21) state: "the utility of literature is a pleasurable seriousness, i.e., not the seriousness of a duty which must be done or of a lesson to be learned but an aesthetic seriousness, a seriousness of perception."

231 The dialogue is formed out of five questions of the priests and Levites from Jerusalem and five answers of John the Baptist.

responses as it reveals that Jesus, not John, is the promised Messiah.²³² The identity of Jesus, as the “Messiah,” “Lord” (v. 23), “the one who stands among them whom they do not know” (v. 26), “one who comes after” (v. 27a), and “the superior one” (v. 27b), is revealed before the reader from the point of view of John the Baptist.²³³ The *second exchange* (1:29–34) is formed as a *double-layered monologue* (i.e., John the Baptist’s ‘declaration’ and his ‘testimony,’ vv. 29b–31, 32b–34) in interaction with the extended dialogue framework of the episode. The Johannine phenomenon of dialogue leading to monologue begins here (cf. 3:1–21; 5:6–47). Dodd (1963: 251) rightly says that, “The structure of the passage has a general resemblance to Johannine patterns, but only so far as it consists of a sustained dialogue (vv. 19–27) followed by a monologue (vv. 29–34), with a short narrative-dialogue (vv. 35–39).” As a continuation of the first exchange, the monologue further reveals the identity of Jesus as the “Lamb of God” (v. 29), “the one who comes after but existed before” (v. 30), “the anointed one of God” (v. 33), and “Son of God” (v. 34).²³⁴ The revelatory intention of the monologue is made more explicit in v. 31 with the usage of the expression *φανερωθῆναι*.²³⁵

In structure, the *third exchange* (1:35–42) is a *four-layered* one, i.e., three implicit dialogues (vv. 36, 41, 42) and one explicit dialogue (vv. 38–39a).²³⁶ While John [the Baptist] repeats the previous day’s testimony that Jesus is the “Lamb of God” (v. 36; cf. 29), Andrew witnesses that he had seen the “Messiah” (v. 41b).²³⁷ While in the first two exchanges Jesus is revealed as the “Messiah” in

232 The revelatory aspects are introduced through testimonial or confessional tone (v. 26), promise-to-fulfillment aspects (v. 23), and ‘A-to-B and B-to-A’ progression. The dialogue is a fulfillment oriented one as the prophetic statement of Isaiah is placed at the center of it (v. 23).

233 The revelatory character of the dialogues is mostly actualized through characterial confessions. Keener (2003: 430) rightly says that, “Different days become the occasion for different confessions: John confesses the coming king on one day (1:19–28), acknowledges that Jesus is that king on the next day (1:29–34), and sends his own disciples after Jesus on the next day (1:35–39).” Cf. Painter, 1993: 184–5; Blomberg, 2001: 82–5; Newman and Nida, 1980: 47–53.

234 See Maniparampil, 2004: 175; Stibbe, 1993: 34–6; Barrett, 1978: 175–8; Dodd, 1963: 269–76; Blomberg, 2001: 77–80.

235 Michaels (1984/1989: 33) says that, “Before the identity of the Coming One could be ‘revealed to Israel,’ it had to be revealed to John himself, and John proceeds to tell how that revelation came about.”

236 See Michaels, 1984/1989: 37–8; Painter, 1993: 183–4; Newman and Nida, 1980: 42–5; Carson, 1991: 153–7.

237 Cf. Smith, 1999: 73; Painter, 1993: 183–4; Carson, 1991: 153–7; Newman and Nida, 1980: 42–5.

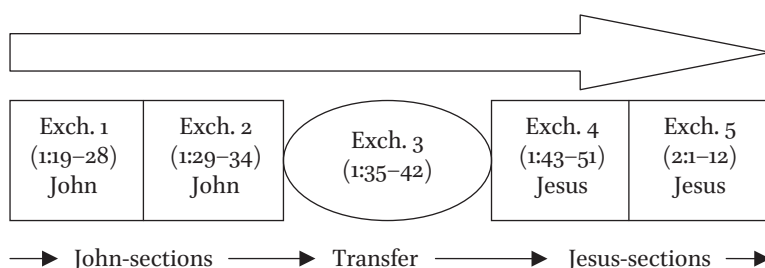


FIGURE 13 *The plot structure of the episode.*

implicit terms, in the third exchange Andrew's testimony reveals that explicitly (v. 41b).²³⁸ In the third exchange, while at the first layer of dialogue (v. 36b) John the Baptist is the leading figure (and Jesus is a "walk on" character), from the second layer (vv. 38–39a and 42; in v. 41) onward Jesus takes control of the dialogue. Thus a smooth transfer from John the Baptist to Jesus is introduced by way of dialogues (see Figure 13).²³⁹ In a broader sense, the *fourth exchange* (vv. 43–51) is structured in the form of a *three-layered* dialogue, one implicit dialogue (v. 43b) and two explicit dialogues (vv. 45–46, 47b–51).²⁴⁰ The striking point of the dialogue is that it *reveals* the identity of Jesus, as "one about whom Moses in the law and also the prophets wrote" (v. 45), "son of Joseph from Nazareth" (v. 45), "Son of God" (v. 49), "King of Israel" (v. 49), and "Son of Man" (v. 51; cf. Boice, 1975: 197–204; Tovey, 1997: 260).²⁴¹ In the words of Culpepper (1983: 90), "Jesus is majestically introduced, John fulfills his role as a witness, and immediately various individuals, most notably an Israelite, begin to follow him. Revelation is taking place, and there is promise of even greater things to come." After Jesus is "majestically introduced," as Culpepper puts it, the narrator now invites the attention of the reader toward the final exchange.

As in the case of the third and the fourth exchanges, the *fifth exchange* (2:1–11) is constructed out of layers of dialogues, one explicit dialogue (vv. 3–4) and three implicit dialogues (vv. 5, 7–8, 10). The *request-rebuke-response* to

238 In the previous two exchanges, Jesus is not directly referred to as the Messiah. The utterance units of the dialogue (i.e., introductory, v. 36b; question-counter question, v. 38; testimony/information, v. 41b) are contributory toward the revelatory development.

239 The first two exchanges focus on John and his proclamation; in the third exchange, there is a transfer of ministry from John to Jesus, and in the fourth and fifth exchanges, Jesus is in full control.

240 The three-layered dialogue develops as an 'A-to-B, B-to-C, and C-to-A' sequential one, which is cyclical and fulfillment oriented (v. 45).

241 The revelatory aspects develop as Philip (v. 45), Nathanael (v. 49), and Jesus (v. 51) declare the messianic aspects. See Brant, 2011: 45–59.

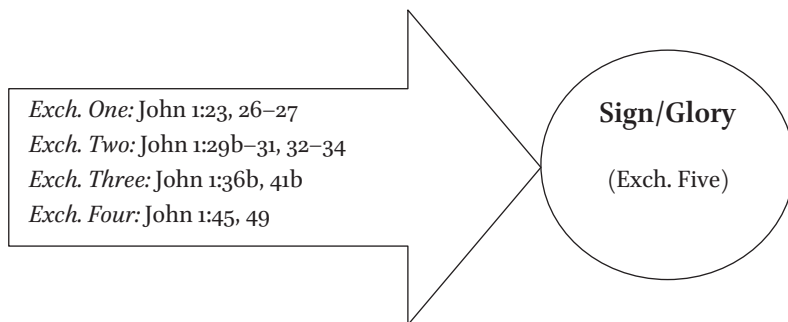


FIGURE 14 The dialogue development towards 'Sign'/'Glory.'

encomium format (vv. 4, 5, 10) and the *suspense to surprise* development are helpful for the reader to understand the revelatory plot-structure of the dialogue. Some of the leading themes of the gospel (i.e., 'hour,' 'sign,' and 'glory'; cf. Tolmie, 1999: 22) appear in the final exchange.²⁴² The revelatory aspects reflected through character dialogues in the previous four exchanges (especially 1:23, 26–27, 29b–31, 32–34, 36b, 41b, 45, and 49; also in 2:5) now come in the action format (2:1–12).²⁴³ The major *revelation* of the exchange (as well as the entire episode) is done through the performance of a sign (see Figure 14). Thus the narrative comment at 2:11 (i.e., ἐφ'ἀνέρωσεν τὴν δόξαν αὐτοῦ) is actualized through an array of dialogues and a sign at the climax of the story.

The five acts or stages in the plot structure, suggested by Hitchcock (1923: 16; cf. Stibbe, 1994: 35; Culpepper, 1983: 89–90), can be applied to the episode by placing both the transfer of role from John the Baptist to Jesus and the beginning of disciple-making initiative at the center of the episode as follows: the beginning of the episode is presented through a *question-and-answer dialogue* (1:19–28; see Estes, 2013: 43–9); the development toward the central point is portrayed through a *double-layered monologue* (1:29–34); the central point [i.e., beginning of Jesus' ministry of disciple-making and revelation] is presented through a *four-layered dialogue* (1:35–42); the development toward the end is deciphered through a *tri-layered dialogue* (1:43–51); and the end is presented through a *four-layered dialogue* (2:1–12). This analysis helps us to identify

²⁴² Witherington (1995: 81) says that, "The argument of the divinity of Christ has often gone rather like this: *first*, Jesus did stupendous miracles; *second*, only someone with God's own power can do such things; *third*, Jesus must be God."

²⁴³ The dialogue shows *revelatory* features strikingly: *first*, Jesus works under a different authority and in his own time (v. 4); *second*, Mary's witness about Jesus, "Do whatever he tells you" (v. 5); and *third*, the quality of Jesus' sign (v. 10).

the U-shaped plot structure of the episode: *first*, at the beginning (vv. 19–28, 29–34), the messianic questions of the priests and Levites and the witness of John the Baptist are introduced as the peak points, but in the process of development John is foregrounded while Jesus is in the background, and John's witnessing remains static without Jesus' public interaction; *second*, at the middle (vv. 35–42), the end of John's witnessing is brought to the notice of the reader, Jesus comes to the foreground and begins revealing himself, and disciple-making is initiated; and *third*, at the end (1:43–2:11), Jesus' self-revelation develops, disciple-making progresses, and at the peak point of the story Jesus' glory is revealed through a sign.²⁴⁴ At the bottom of the 'U' the direction is reversed by a twist, from John's witness to Jesus' takeover.²⁴⁵ The reversal of the story is introduced through the foregrounding of Jesus and through the beginning of disciple-making.²⁴⁶ And the *dénouement* (or resolution) of the plot is actualized through Jesus' "revelation of his glory through a sign." The genre components, i.e., content, form, and function, of the dialogue coalesce within the narrative framework in order to contribute toward the plot structure of the episode (cf. Aune, 1986: 86–91; Hellholm, 1986: 13–54). While the content of revelation is conveyed through diverse forms, the multiple forms of dialogue rhetorically function as means to generate faith in the reader.²⁴⁷ The linguistic phenomena of the text are comprised of literary devices and narrative dynamics (cf. Powell, 1990: 25–7). As Falk (1971: 42; cf. Nichols, 1971: 131; Chatman, 1978: 30) puts it, "A work of literature is a creation, and therefore its cohesive wholeness is the result of a formative intention, of an application of stylistic means and patterns by which the parts are linked together and unified." As Falk says,

244 Baldick (1990: 170–1; cf. Resseguie, 2005: 205; Chatman, 1978: 62–95) says, "most plots will trace some process of change in which characters are caught up in a developing conflict that is finally resolved." The revelation of Jesus as the Messiah develops through conflicting situations; from John's witness, to Jesus' dialogue, to Jesus' performance of sign. When discusses about plot Brant (2004: 33) says, "unity of action in the tightly managed economy of a play is achieved through attention to a strategic ordering of information." Also read what Genette (1980: 33–46) says about 'narrative order'.

245 Aristotle (*Poet* 11) referred to the reverse in fortunes as a *peripety* (from the Greek for 'reversal'). See Baldick, 1990: 165; Brant, 2004: 43–50.

246 The recognition or discovery is introduced through Jesus' foregrounding and the starting of disciple-making process. The "Call Stories" in the third and fourth exchanges (vv. 35–42, 43–51) play a vital role in the development of the *dénouement*. Cf. Resseguie, 2005: 205.

247 As Schaeffer (1988: 389) notices, there is an intense union between content and form in Platonic dialogues. While the semantic domains of the dialogue are structured with the help of narratives, the narrator of the episode uses pragmatic means in order to interlock the reader with the text (cf. Van Dijk, 1976: 23–31).

the narrator performatively outlines the dialogues and narratives, and rhetorizes the text with the help of multiple literary means.²⁴⁸ This helps the implied reader to gather a wider grasp about the identity of Jesus.

In the first episode of the Book of Signs itself the reader comes to grip with the point that the Christ-events are narrated by way of employing *question-and-answer*, *multi-layered*, *act-oriented*, and *revelatory* dialogue genres.²⁴⁹ The narrator prefers to present the dialogues and events by mixing up both the 'active' and 'passive' voice expressions. This feature is revealed through the complementary treatment of the dialogue and the narrative. As Plato wrote dialogues with an intention "to affect his readers in ways similar to those that Socrates' conversations produced upon his listeners," here John uses dialogues in order to persuade his readers as Jesus' original interlocutors were provoked.²⁵⁰ In the first episode, the narrator develops dialogues in his own way. The 'quote and unquote' sayings are used in order to introduce the dramatic events forcefully and to bring the reader closer to the authentic words of Jesus.²⁵¹ The narrator sustains rhetorical quality in the dialogue through the treatment of the subject matter of Jesus' identity and disciple-making,²⁵² use of evidence,²⁵³ authoritative proclamation, argumentation, and control of emotion.²⁵⁴ The *anaphoric* use of the expression "the next day" (vv. 29, 35 and 43 and "on the third day" in 2:1) incorporates a chain of events as per the *movement and stasis* of the characters.²⁵⁵ The point of view of the first episode can be understood through

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- 248 See what Press (2007: 59; cf. Elam, 1980: 135–7) says about the use of *exhibitive* and *performative* languages in Platonic dialogues.
- 249 Van Aarde (2009: 381) rightly says, "The term *genre* refers to the *generic* characteristics of a specific literary form, which differ from the characteristics of other forms, and which enable us to identify a specific *literary type*."
- 250 Read more details about Platonic dialogues in Schaeffer, 1988: 388; Denning-Bolle, 1992: 70–2.
- 251 See Malina and Rohrbaugh, 1998: 43–71; Carson, 1991: 141–75; Painter, 1993: 169–92; Barrett, 1978: 170–94.
- 252 The identity of Jesus is manifested through the witness of John, Jesus' revelatory dialogues with his interlocutors, and finally his sign performance. The aspect of disciple-making develops as a transition from the third exchange onward.
- 253 As Kennedy (1984: 14–15) explains, in the first episode of the Gospel of John, John the Baptist's testimony, OT quotations and allusions, and the sign are to be reckoned as "external proofs."
- 254 The *rhetorical question* (v. 46), *imperative statement* (v. 43), *exclamations* (vv. 47, 49), *information* (v. 45), *veracity statement* (v. 51), *elusive statement* (2:4) and other utterance units are employed in order to reveal the identity of Jesus.
- 255 *Anaphora* (sometimes called *epanaphora*) is the repetition of the same expression at the beginning of two or more successive clauses or sentences or paragraphs to add force to

the progressive verbal and non-verbal communications.²⁵⁶ The figure of Jesus is revealed through titles such as “the Lamb of God,” “Rabbi,” “Messiah,” “the one about whom Moses in the Law and also the prophets wrote,” “Son of God,” “King of Israel” and “Son of Man” (cf. Köstenberger, 1999: 64–74; Boice, 1975: 197–204).²⁵⁷ This revelation about the identity of Jesus provokes the reader towards faith and discipleship. In conclusion, the dialogue as a whole is written from the perspective of Jesus’ revelation of his glory. In the story, Jesus’ personality is progressively outlined through dialogues. But the revelation reaches its climax through an action (2:7–8). This progression of the episode prompts the reader to consider it as a “glory-focused revelatory dialogue” (cf. Burge, 1987: 71–81). As John’s story develops through several episodes, we will look at the next stage of it in 2:13–22.

an argument. Cf. Baldick, 1990: 10; Grün-Oesterreich, 2001: 26. Servotte (1992/1994: 9; cf. Köstenberger, 2004: 56) says that, “Very precise time-indications are a salient feature of this section. The phrase ‘the next day’ occurs three times and scans the story.” While Jesus’ *movement* is progressively reported, the coming and going of other characters create a condition of *stasis* with regard to their role within the episode. See Greimas and Courtés, 1979: 20.

256 Point of view signifies the way a story gets told. See Resseguie, 2005: 167; Resseguie, 2001; Abrams, 1999; and Lanser, 1981. Characters are the *dramatic personae*, the persons in the story. Characters reveal themselves in the speech (what they say and how they say it), in their actions (what they do), by their clothing (what they wear), in their gestures and postures (how they present themselves).

257 In the first episode (1:19–2:11), Jesus’ identity as the Messiah progressively develops from exchange to exchange. Now, the reader is expecting more to learn about the identity of Jesus. See Blomberg, 2001: 75–87; Moloney, 1998: 48–74.

A Challenge and Riposte Dialogue (2:13–22)

Setting of the Dialogue

The episode in 1:19–2:12 ends with an itinerary note about the departure of Jesus along with his mother, his brothers, and his disciples, from the wedding banquet in Cana to Capernaum (cf. v. 12).¹ Köstenberger (2004: 51) says that, “John 1:19–2:11 narrates a week in Jesus’ ministry. This bridge section overlaps with the narration of a ministry cycle from Cana to Cana in 2:1–4:54, with an intervening appearance by Jesus in the capital Jerusalem (2:13–3:21).”² In John 2:13–22, the dialogue moves suddenly from the domestic village located in Galilee (see 2:1–12; and also from Capernaum; cf. Corbo, 1992: 1:866–9; Frankel, 1992: 2:879–95) to the national religio-political headquarters, the temple in Jerusalem (2:13–22).³ The usage of expressions like κατέβη (v. 12) and ἀνέβη (v. 13) describe the ‘downward’ and ‘upward’ movements of Jesus through the geographical regions of Galilee and Judea.⁴ The sudden shift of *locale* can also be considered as a narrative technique in order to emphasize the movements of the characters in the play. At the outset of the narrative (cf. Stibbe, 1993: 49; Barrett, 1978: 197–8), the narrator introduces the approaching “Passover of the Jews” (v. 13; τὸ πάσχα) and the temple of Jerusalem (v. 14; τὸ ἱερὸν).⁵ The architectural (i.e., temple of Jerusalem) yet religious (i.e., during the Passover feast of the Jews) setting of the narrative rhetorically prefaces the succeeding

1 Refer to Lindars, 1972: 132; Corbo, 1992: 1:866–9; Riesner, 1992: 39; Tasker, 1960: 61; Morris, 1995: 164; Herzog, 1992: 819.

2 For more details about Jerusalem, refer to Mackowski, 1980. In Barus’ (2006: 124) opinion “John 2:12–25 forms a cohesive, close-knit unit”: *first*, 2:12: the response of the disciples and Jesus’ family; *second*, 2:13–22: the response of the religious leaders at the temple; and *third*, 2:23–25: the response of the people.

3 For more details about the temple of Jerusalem, refer to Meyers, 1992: 6:350–69; Wise, 1992: 811–7; Riesner, 1992: 41.

4 Köstenberger (2004: 104) says that, “People went ‘up’ to Jerusalem because it was situated at a higher elevation than Galilee and because it was the capital city.”

5 Carson (1991: 176; cf. Brown, 1966: 114; Stibbe, 1993: 49) says: “John keeps meticulous track of Jewish feasts. In addition to other feasts, he mentions three Passovers (2:13; 6:4; 11:55), possibly a fourth (5:1). This one probably takes place in 28 CE.” Also see Newman and Nida, 1980: 66; Kelly and Moloney, 2003: 71; Borchert, 1996: 162.

dialogue section (vv. 16–20).⁶ The reader of the story can view a large number of sellers (τοὺς πωλοῦντας), cattle (βόας), sheep (πρόβατα), doves (περιστεράς), and the tables of money-changers (τοὺς κερματιστάς καθηγμένους) at the backdrop of the story (see Borchert, 1996: 163; Brant, 2004: 91). The changed status of τῷ ἱερῷ (the temple area; see Newman and Nida, 1980: 66–7) into an ἐμπορίον (marketplace) is vividly described in the setting.⁷

Micro-Analysis

As we have seen in the previous episode, the content of the dialogue can be understood only in relation to the narratives (cf. Collins, 1986: 5–6; Aune, 1986: 88–9). It is due to the reason that the dialogue material is interwoven within the narrative framework.⁸ Through a multivalent analysis, we expound both the dialogue and the narrative in order to understand one in relation to the other. The pericope begins in the form of a narrative (cf. vv. 13–15), it develops as a dialogue with the help of the formulaic narratives (vv. 16–20; utterances in vv. 16b, 18b, 19b, and 20b are introduced with the help of narrative formulae, i.e., vv. 16a, 18a, 19a, and 20a), and, finally, reverts to a narrative (vv. 21–22).⁹ This shows that the dialogue section is centralized (vv. 16b–20) and framed with the help of pure and formula narratives.¹⁰ In the exchange, Jesus is at the center

6 Cf. Resseguie, 2005: 100–13; Bal, 1988: 44; Bosker, 1992: 6:755–65.

7 Refer to Carson, 1991: 177–8; Newman and Nida, 1980: 64–6; Borchert, 1996: 163–4; Perschbacher, 1990: 139.

8 The incident in the temple is recorded in all four gospels (Matthew 21:10–17; Mark 11:11, 15–17; Luke 19:45–46; John 2:13–22), although each gospel writer has interpreted the event in a distinctive way. Refer to Sloyan, 1988: 40; Talbert, 1992: 95. The following observation of Moloney (1998: 75) seems right: “The account itself opens with the description of Jesus’ actions (vv. 14–17), highlighted by his words (v. 16), followed by the reaction of ‘the Jews,’ also marked by direct speech (vv. 18–20).”

9 The structure of the larger narrative looks as follows: *first*, a narrative of the setting of the story (2:13–14); *second*, a second narrative about the action of Jesus (2:15–16a); *third*, the dialogue proper between Jesus and the Jews (2:16b–20); *fourth*, a subsequent narrative section about the effect of the action upon the disciples and the resultant belief (vv. 21–22); *fifth*, a narrative about the response of the crowds (v. 23); and *sixth*, a narrative about Jesus’ knowledge of everyone (vv. 24–25).

10 Stibbe (1993: 51) says that, “the amount of direct speech decreases and the amount of narrative asides increases.” See Carson, 1991: 175–84; Culpepper, 1983: 13–50; Barrett, 1978: 194–201; Newman and Nida, 1980: 64–71.

of the Jewish capital where he acts and proclaims as someone with authority.¹¹ As a preparatory platform for the subsequent dialogue (beginning with εἶπεν in v. 16), Jesus' performance is described with the help of the following verbs: ἀνέβη (went up, v. 13), εὑρεν (found, v. 14), ποιήσας (having made, v. 15), ἐξέβαλεν (drove out, v. 15), ἐξέχεεν (poured out, v. 15), and ἀνέτρεψε (overturned, v. 15).¹² Jesus' command in v. 16b, i.e., "Take these things out of here!" reveals both his authority as one from above and his concern toward his "Father's house." His imperative expression (i.e., "Stop making my Father's house a marketplace!" v. 16b) reveals his wish of fulfilling his Father's work.¹³

The disciples remember that Jesus' activity in the temple and his subsequent command to the Jews as the fulfillment of Psalm 69:9 (cf. Hoskins, 2006: 110; Kysar, 1975: 106).¹⁴ But the disciples' sudden remembrance of the scripture (17b, with the narrative expression γεγραμμένον) disturbs the flow of the dialogue (cf. Menken, 1996: 37–45).¹⁵ Through the formulaic expression Ἐμνήσθησαν (v. 17a) the reader is made aware that it is a 'memory statement' of the disciples (cf. Nicol, 1972: 126; Beutler, 1996: 148–9).¹⁶ Subsequently, as a response to the entire activity of Jesus the Jews raise a question (v. 18b).¹⁷ They ask for a σημεῖον and Jesus responds to them, "Destroy this temple, and in three days I will raise it up" (v. 19b; cf. Sanders, 1985: 72–3).¹⁸ Jesus' answer implicitly refers to his crucifixion, death, and resurrection (v. 19b), but the second response of the Jews in v. 20b reveals their lack of understanding.¹⁹ In the light of the

- 11 See Maniparampil, 2004: 203; Beasley-Murray, 1987: 39; Painter, 1993: 192–5; Stibbe, 1993: 49–53; Blomberg, 2001: 87–91.
- 12 According to Michaels (1984: 50), "At the historical level, this 'attack' of Jesus on the temple has essentially the same meaning as in the Synoptic Gospels. It is an act of radical reform."
- 13 The use of 'descriptive genitive' or 'aporetic genitive' is a noticeable feature in v. 16. The idea of Jesus' statement is: "a house in which merchandise is sold." The expression μὴ ποιεῖτε is put in present imperative form in order to indicate "cessation of an activity in progress" Cf. Wallace, 1996: 80, 724.
- 14 Only John of the four gospels quotes a verse of Scripture in the temple cleansing scene (v. 17; Psalm 69:9). Cf. Sloyan, 1988: 40; Powell, 1962: 62–3; Filson, 1963: 43–4.
- 15 In the words of Kennedy (1984: 14), the OT quotation is used as an "external proof."
- 16 In 2:17 we have the first reference to the disciples' 'remembering' (cf. Witherington, 1995: 88).
- 17 The use of interrogative pronoun (τίς, τί) is noticeable here.
- 18 The expression λύσατε is a 'Conditional Imperative.' Wallace (1996: 490, 688) explains, "The sense of the imperative here is, minimally, 'If you destroy. . . .' But if λύσατε follows the normal semantic pattern of conditional imperatives, the force is even stronger: 'If you destroy this temple—and I *command* you to—in three days I will raise it up.'"
- 19 Details about "Temple courts," "Father's house," "inner Temple area," and "Jesus' body," refer to Stibbe, 1993: 49–53. Also see Hoskins, 2006: 108–15; Gaebelein, 1936: 53–4; Talbert, 1992: 96.

general understanding of the Johannine signs, Barus (2006: 139; cf. Senior, 1991: 33; Hakola, 2005: 87–8) makes the following observation: “Although the *sēmeia* mentioned in 2:23 do not necessarily refer to 2:18, it is clear that the *sēmeia* point to Jesus’ words and deeds. Thus the deeds of Jesus in the court of the Gentiles and his resurrection are viewed as ‘signs’ (cf. Burge, 1987: 71–81). Signs in the narrative point to the universality of Christ’s body.” Just as Barus connects the story with the larger *sēmeia* theme of the gospel, Kermode (1987: 450) connects it with Jesus’ hour by saying that “an hour has come, a choice has been made.”²⁰ Though the dialogue ends in an open ended manner, the narrative comment in vv. 21–22 clarifies the meaning of Jesus’ enigmatic statement and describes the disciples’ response to it.²¹ The action and the enigmatic statement of Jesus coupled with the narrative in vv. 21–22 broadens the meaning of the story from the literal temple (i.e., the temple at Jerusalem) to the “new and eschatological temple” (i.e., Jesus’ body, v. 21).²² Thus the semantic domains of the dialogue are symbolically connected to Jesus’ action in the temple (vv. 13–15), his dialogue with the Jews concerning his Father’s house (vv. 16–20), and the post-resurrection memory and the resultant belief of the disciples (vv. 21–22; Nicol, 1972: 126).²³

The form of the dialogue can be determined on the basis of the varied utterance units, literary devices, dialogue and narrative interaction, and the structural aspects of the pericope. The narrator of the story uses utterance forms, such as *order/command* (v. 16b),²⁴ *rebellious question* (vv. 18b), *double meaning statement/command* (v. 19b; cf. Van der Watt, 2005: 463–81; Brant, 2004: 194),²⁵ and *misunderstanding statement/question* (v. 20b; cf. Hoskins, 2006: 108; Painter, 1991: 55), in order to maintain dramatic flow within the textual

20 Maniparampil (2004: 200) defines the concept ‘hour’ in the following ways: *first*, ‘hour’ was a time of Jesus’ conflict with the world; *second*, it is the time of definitive and final victory over the ruler of this world (the good news of victory); and *third*, it is also the time of Jesus’ exaltation (or glorification) both on the cross and to the Father.

21 Powell (1962: 66; cf. Wallace, 1996: 98; Hunter, 1965: 35; Sloyan, 1988: 41; Herzog, 1992: 820) states that, “He spoke of the raising of His body; it follows then that He knew His body would be nailed to a cross. He spoke of *destroying* His body.”

22 See Painter, 1991: 52; Van der Watt, 2007: 13; Maniparampil, 2004: 202–3.

23 Cf. France, 1992: 223–4; Maniparampil, 2004: 156–7.

24 Brant (2004: 94) says that, “Jesus uses spatial deixis in his charge to the dealers that refers to the mimetic space and their economic activity within it: ‘Take these things out of here!’ (2:16a), and his command ‘Stop making my Father’s house a marketplace!’ (2:16b) represents the same modality given the space by the narrative description in verses 14–15.”

25 Hoskins (2006: 111; cf. Stibbe, 1993: 52) considers it as an ‘enigmatic’ utterance.

horizon.²⁶ The dramatic nature of the pericope is explicit through the speaker (Jesus), listeners/speakers (the Jews and the disciples), time of utterance (*now*, after cleansing the Temple), and location of utterance (*here* at the temple; cf. Elam, 1980: 138). The utterance forms are introduced with the help of narratives (vv. 16a, 18a, 19a, 20a).²⁷ The *figures of thought* or *tropes*,²⁸ such as *metonymy* in v. 16 (i.e., “My Father’s House”) for Jerusalem Temple,²⁹ *intertextuality* in v. 17,³⁰ the Jews’ *questioning* (vv. 18, 20), and the *symbolic explanatory note* (2:21),³¹ strengthen the arguments within the narrative discourse.³² The narrator of the story associates Jesus’ symbolic act of cleansing the temple with the succeeding dialogue.³³ Barus (2006: 124–5) says, “In 1:19–2:11, the protagonist starts his witnessing with a speech, but in 2:12–25 he begins with an action followed by a speech. Both witnessing activities (deeds and words) reveal the protagonist’s nature.” As Barus rightly states, the Johannine narrator employs several narrative dynamics to foreground Jesus and his mission and ministry.

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- 26 The speech forms and literary devices employed in the passage have rhetorical power to persuade the reader. Refer to Brant, 2004: 173.
- 27 The four major component parts within the pericope are: *first*, pure narratives (vv. 13–15, 21–22); *second*, formula narratives (vv. 16a, 18a, 19a, 20a); *third*, scriptural quote (v. 17); and the utterance units (vv. 16b, 18b, 19b, 20b).
- 28 *Figures of thought* or *tropes* use words and phrases that depart from customary or standard ways of using the language. This device is different from rhetorical figures. Rhetorical figures use language in the customary, standard, or literal way but depart from standard usage by the syntactical order or pattern of the words. See Resseguie, 2005: 61.
- 29 *Metonymy* (“change of name”) substitutes one term for another concept with which it is closely associated. “The White House” is metonymic for the president of the United States (cf. Resseguie, 2005: 61; Baldick, 1990: 135).
- 30 Sometimes narratives assume that readers are already familiar with other texts and so borrow freely from motifs that these texts employ. Here the narrator quotes from Psalm 69:9. See Michaels, 1984/1989: 51.
- 31 Barus (2006: 135) says that, “A ‘symbol’ uses earthly realities to point to other realities. The implied reader seeks to put together two realities into one meaning, a meaning of which the characters in the text may not have been aware.”
- 32 Borchert (1996: 161; cf. Borchert, 1988: 501–13; Bernard, 1929: 97) is of the view that, “the evangelist viewed the story of Jesus in its entirety from a *postresurrection perspective*.” See Carson, 1991: 180–2; Blomberg, 2001: 87–91.
- 33 Coloe (2008: 4; cf. Koester, 1995: 11) says that, “Symbol (Σύμβολον)—as the word itself suggests—is the throwing together, the joining together of two otherwise dissimilar realities. The Fourth Gospel displays a self-conscious use of symbolism and its religious functions to bring together the divine reality, the world ‘above,’ with the human reality, the world ‘below.’”

Stibbe (1993: 49) identifies devices such as an *inclusio* (between vv. 13 and 23–25) and a *chiasmus* in 2:13–25, as follows:³⁴

- A Jesus in Jerusalem at the Passover (v. 13)
- B The disciples' post-resurrection remembrance (vv. 14–17)
- C The new temple of Jesus' body (vv. 18–21)
- B' The disciples' post-resurrection remembrance (v. 22)
- A' Jesus in Jerusalem at Passover (vv. 23–25)

The dialogue is maintained in a reported speech format and is between Jesus and the Jews. The “A to B, B to A, A to B, B to A” format of the dialogue is orderly as the speech begins with Jesus and ends with the Jews (vv. 16b, 18b, 19b, 20b). The conversation thus maintains a ‘back and forth’ sequence throughout. Without the narrator’s comment in v. 21 the dialogue remains incomplete. Van der Watt emphasizes the usage of metaphorical language in the dialogue. He (2000: 105–6; cf. Sanders, 1985: 72–3; Duke, 1985: 145) says that, “Jesus did not speak of the Temple of stone but of his body. The *Temple* is substituted with *body*.” While the *dramatis personae* speak figuratively, the narrator of the story explains the speech units for the sake of the reader.³⁵

The story is revelatory as it reveals another aspect of Jesus, that is, his revolutionary action and speech in the temple. Quast (1991/1996: 22) is right in saying that, “The revelation of Jesus builds upon the unexpected and the ambiguous, a strategy continued in Jesus’ actions and words in the temple.” The inter-textual statement from Psalm 69:9 is inserted in order to alert the reader the fulfillment aspect.³⁶ Expressions like ἀρατε, μὴ ποιεῖτε, and λύσατε (vv. 16b, 19b) show the imperative nature of Jesus’ speech, and that in turn reveals his ‘authority from above.’ The relationship between the Father and the Son is brought out expressively through the possessive expression “My Father’s house.”³⁷ Usage of peculiar language is one of the key elements to understand the revelatory nature of the dialogue. The community nature of the dialogue is obvious as Jesus, the protagonist of the story, addresses and interacts with a larger group of people. Maniparampil (2004: 202) sees two story-lines within this episode: the first story-line is the “temple cleansing”

34 Stibbe (1993: 49) says that, “Like the Cana miracle, 2:13–25 shows compositional artistry.”

35 Two-thirds of the story is sustained in narrative format. See Barus, 2006: 127.

36 Ridderbos (1987/1997: 117; cf. Barus, 2006: 128; Brant, 2004: 207) says that the scriptural proof from Psalm 69 (cf. Rom 15:3; John 19:28) was undoubtedly *proleptic*.

37 Borchert (1996: 165) explains the way Jesus handles both the “whip” and the “words” in the story.

(vv. 14–17) and the second story-line is the “temple logion” (vv. 18–22; cf. Hoskins, 2006: 109–10).³⁸ Jesus’ action in the temple and his utterance in v. 16b create a scene of *challenge* (v. 18b) and his reaction is a *riposte* (v. 19b; see Neyrey, 2007: 71). Neyrey (2007: 71) notices the following four stages: first, *claim*; second, *challenge*; third, *response*; and fourth, *success awarded* by the spectators.³⁹ Jesus’ actions in 2:14–16 constitute the “claim,” implying that he enjoys a role and status authorizing him to deal with the temple as he does. A challenge immediately follows from those who stand to lose prestige and wealth as a result of Jesus’ action: “What sign can you show us for doing this?” (2:18b). Jesus responds to their challenge and gives them a ‘sign’: “Destroy this temple, and in three days I will raise it up” (2:19b).⁴⁰ Success in the story lies in the comprehension of the double meaning of Jesus’ words by the interlocutors (see Neyrey, 2007: 71–2). The narrator uses *challenge and riposte* dynamism in order to communicate the event in terms of a *dialogical rhetoric*.⁴¹ Thus the plot of the story is arranged as follows: a claim is established (vv. 13–16), a challenge is placed (v. 18b), a riposte is followed (v. 19b), a counter response is received (v. 20b), and a clarification is provided (vv. 21–22; see Figure 15).⁴²

Notable devices used in the dialogue are Jesus’ *double meaning* (v. 19) and the Jews’ *misunderstanding* (v. 20; see Bernard, 1929: 95). Jesus’ body is the temple to be destroyed and raised up, but the hearers think of the Jerusalem temple.⁴³ Barus (2006: 135) says further that, “Misunderstanding occurs in

38 Maniparampil (2004: 202–3) considers v. 13 as an “introductory verse” and vv. 23–25 as a “conclusion” for these two story-lines.

39 Talbert (1992: 96–7) suggests the following sequence: *first*, the challenge (v. 18); *second*, Jesus’ response (v. 19); *third*, Jewish misunderstanding (v. 20); *fourth*, clarification by the narrator (v. 21); and *fifth*, the disciples’ remembrance (v. 22). Cf. Carson, 1991: 175–84; Painter, 1993: 192–5; Blomberg, 2001: 87–91; Newman and Nida, 1980: 67–70.

40 Witherington (1995: 88–9; cf. Anderson, 2011) says that, “But instead of performing a miraculous validating ‘sign’ on the spot, Jesus offers a *mashal*, or figurative saying, in this case in the form of a *riddle* . . . as so often in this Gospel, we have irony, the saying of one thing and meaning of another. . . . This reveals not only the depth of Jesus’ sapiential speech, but the shallowness of the interlocutors in the text.”

41 A dialogical rhetoric can be one that can be used for strengthening/expounding the dialogue character of the narrative.

42 Barus (2006: 134) says that, “the presence of both believers and unbelievers [i.e., the Jews and the disciples] in the narrative world shows that the plot is propelled by conflict. The plot is built on the conflict of belief and unbelief.” The narrator shows the interior disposition of belief here. Cf. Brant, 2004: 205.

43 A misunderstanding uses double entendres, ambiguous statements, or metaphors to create bewilderment or misunderstanding in the hearer, which is then resolved either by Jesus or the narrator. See Borchert, 1996: 165; Köstenberger, 2004: 108; Anderson, 2007.

Narrative setting (vv. 13–16a)	↓ Action of Jesus (vv. 13–16a) ↓				
Dialogue Proper (vv. 16b–20)	Command, Authoritative utterance by Jesus (v. 16b)	Memory statement of the disciples (v. 17b; Psalm 69:9)	Question for a sign by the Jews (v. 18b)	Double meaning statement of Jesus (v. 19b)	Misunderstanding question of the Jews (v. 20)
Narrative advancement (vv. 21–22)	↑ From 'suspense' to 'anticipation' (vv. 21–22) ↑				

FIGURE 15 The Development of the Dialogue within the Narrative Framework.

the center of the narrative (John 2:13–22) in order to heighten the implied reader's attention to the protagonist." Jesus' statement in v. 19 remains *paradoxical*⁴⁴ for the Jewish hearers and at the same time works as a *situational irony*⁴⁵ as Jesus was *in the temple at Jerusalem* and speaking about *another temple, his body*. The above mentioned syntactic dynamism within the pericope helps the reader to identify the *challenge and riposte* form of the dialogue.⁴⁶ In the dialogue, the elements like call, challenge, response, and success awarded are stylistically co-ordinated with the help of the narrative (see Figure 15).

The above discussion about the content and the form of the dialogue enables us to understand the function of it in the following way.⁴⁷ The literary devices and figures of thought used within the narrative have multidimensional dialogical

44 A *paradox* is a figure of speech that seems absurd or contradictory yet upon closer reflection is true. It demands attention and causes us to slow down and think (see Resseguie, 2005: 62). Bultmann (1987: 125, cites Amo 4:4 and Isa 8:9; cf. Duke, 1985: 50) refers to the phrase, *destroy this temple*, as an *ironic imperative*, in the style of the prophets.

45 The opponents of Jesus are given to making statements about him that are derogatory, sarcastic, incredulous, or at least, inadequate in the sense they intend. A subtle form of irony relies upon paradox to bring out seeming contradictions in the nature of Jesus' mission. See Booths, 1974; Muecke, 1969; Duke, 1985: 113.

46 Moloney (1998: 79) says that, "The narrator, as in 2:11, draws back from the narrative to offer a correct understanding of Jesus' words (v. 21; cf. v. 19) and to comment on the initial response of the disciples (v. 22; cf. v. 17). The disciples have unwittingly seen Jesus' actions as paving the way for conflict and death (v. 17), but the words of Jesus to 'the Jews' have indicated that he has authority to raise up 'the Temple' after three days (v. 19; cf. Fortna, 2001: 204)."

47 For more details about the generic features of function, refer to Aune, 1987: 35–6.

functions.⁴⁸ The narrator works through the mediation of the characters and their utterances.⁴⁹ Jesus' death and resurrection are prophesied through symbolic language (vv. 16b, 19b). The questioning attitude of the Jews reveals the way their perplexity grows after Jesus begins his public ministry (vv. 18b, 20b).⁵⁰ The dynamic presentation of the utterance units also contributes toward the macro-level dialogue between belief and unbelief. The narrator portrays Jesus' vitality and zeal for the temple, courage to challenge the community, sensitivity to understand the unfavourable condition of the temple, and intelligence to speak dialogically with the Jews.⁵¹ The narrator views Jesus as one with zeal for his Father's house, describes how his symbolic action in the temple leading to a dialogue, illustrates his passion and resurrection in a metaphorical way, and concludes with a mention about the post-resurrection faith of the disciples (cf. Smith, 1999: 88–91).⁵² The disciples' 'remembrance' aspect deciphers the effect of Jesus' sayings upon the community (v. 22). The 'temple cleansing' of Jesus would remain unimpressive without the 'temple logion.' With the help of the succeeding dialogue, the action of Jesus is conveyed forcefully to the reader (cf. Maniparampil, 2004: 202).⁵³

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- 48 Barus (2006: 134; cf. Van Aarde, 2009: 381–5) states that, "Through . . . literary devices communication between the implied author and implied reader is established and sustained to persuade the implied reader of the purpose of the implied author's writing: to elicit and edify faith in Jesus." The literary features within the episode make us aware that the narrator of the pericope is intentional in developing the events dialogically for the sake of wider efficacy. The dialogues develop between the characters within the text, the narrator and the historical readers, and the text and the current readers (cf. Green, 1995: 176).
- 49 Thatcher (2001: 269) includes both the statements of Jesus in the category of riddles. Elam (1980: 138) is concerned about the immediate relationship between two speaker-listeners and the here-and-now of their utterances.
- 50 See Barrett, 1978: 194–202; Stibbe, 1993: 48–53; Blomberg, 2001: 87–91; Newman and Nida, 1980: 64–73.
- 51 Cf. Malina and Rohrbaugh, 1998: 72–9; Barrett, 1978: 194–202; Newman and Nida, 1980: 64–73; Stibbe, 1993: 48–53.
- 52 Smith (1999: 82–91) counts the entire section 2:1–22 as "Jesus' Epiphany." Stibbe (1993: 51) states that, "Certain keywords resurface here: 'finding' (v. 13), 'sign' (v. 18), 'disciples' (v. 22) and 'believing' (v. 22). A new theme is raised in the concept of remembrance (*emnēsthēsan*, vv. 17, 22). The crucial theme, however, is the theme of the Temple."
- 53 Stibbe (1993: 50) says that, "Jesus' characterization reveals a number of qualities. First of all, his pilgrimage to Jerusalem shows that he is a pious Jew who observes the feasts even if he seeks to fulfill and transcend them. Second, his outrage at the discovery of the merchants in the outer courts of the Temple reveals his devotion to his Father's house—a devotion which we are told will 'consume' him (v. 17), a prolepsis of the passion. Third, the language of Jesus from v. 19 onwards reveals a new characteristic."

The centrality of the dialogue is obvious through its placement between the preceding (vv. 13–16a) and the succeeding (vv. 21–25) narratives.⁵⁴ Resseguie (2001: 110) says that, “The protagonist, Jesus, represents the principal point of view of the narrative, which is expressed in the following ways: *first*, by what the narrator says about Jesus; *second*, by what other characters say; *third*, by Jesus’ speech; and *fourth*, by his actions.” The argumentative nature of the text is brought to the attention of the reader through the process of foregrounding Jesus’ character. It also demands reader’s faith in him.⁵⁵ From the beginning of the gospel the narrator reveals the character of Jesus progressively in order to uncover his complex identity before the reader. The symbolic use of the word *ναός* (v. 19b) is rhetorical and performative as it actualizes the intention of the narrator to bring the attention of the reader toward the ‘new temple’ (i.e., Jesus; cf. Reinhartz, 1994: 570).⁵⁶ The sequence of aspects such as Jesus’ action in the temple, his dialogue with the Jews, his revelation about the forthcoming events, the Jews’ perplexity, and the disciples’ remembrance and belief are reader-friendly. The usage of the metaphoric and pun language, misunderstanding and fulfillment aspects, and anticipatory and remembrance tones are effectively implemented within the episode (cf. Morris, 1995: 166–80; Neyrey, 2007: 69–72).⁵⁷ Beasley-Murray (1987: 42) is of the view that, “The cleansing of the temple is a sign of the nature of Christ’s mediatorial work as Revealer and Redeemer.”⁵⁸ The dialogical interaction followed by the temple cleansing event makes the pericope a rhetorical one. The rhetoric of language is vivid through the usage of defamiliarizing devices by Jesus, like double meaning or metaphor, and by the misunderstanding of the Jews (cf. Resseguie, 2001: 41, 51).⁵⁹ The unfamiliar devices, as Resseguie (2001: 28) says, “open a window

54 Moloney (1998: 75, also see 76) says that, “The account itself opens with the description of Jesus’ actions (vv. 14–17), highlighted by his words (v. 16), followed by the reaction of ‘the Jews,’ also marked by direct speech (vv. 18–20) and a closing comment on the action from the narrator (vv. 21–22).”

55 Robbins (1997: 25) says that, “As a method, rhetorical criticism has brought new light to the argumentative nature of biblical literature.” The argumentative nature works within the textual horizon and beyond it.

56 Cf. Funk, 1988: 3; Köstenberger, 2004: 105–10; Van Aarde, 2009: 389–91.

57 Refer to Davies, 1992: 54.

58 Beasley-Murray (1987: 42) says that, “For those who witnessed the event and heard the explanatory word (of v. 19) it contained a message alike of rebuke and promise, with evident threat of judgment for those responsible for the desecration of the ‘place’ of the Holy One of Israel.”

59 *Defamiliarization* or “making strange” (*ostranenie* in Russian, which literally means “making strange”) is a term that was popularized by the Russian Formalist, Victor Shklovsky, in

to view the unfamiliar with a sensation of freshness.”⁶⁰ The narrator’s post-resurrection reporting of the event as an ‘active voice’ interaction enables the reader to see its pragmatic power in the ‘here and now’ realms of the faith journey (cf. Davies, 1992: 62; Reinhartz, 1994: 570).⁶¹

Meso-Analysis

The above analysis of John 2:13–22 enables us to understand the content, form, and function of the speech units in order to determine the nature of the dialogue.⁶² The multidimensional approach we employ here, through several levels and methods, enables us to understand dialogue from different angles. The episode reveals several features, such as Jesus’ action, his dialogue with the Jews, anticipation of future events, the fulfillment of the scripture, and the disciples’ post-resurrection recollection.⁶³ The characterization of Jesus is peculiar in the narrative as he is one who travels to the temple at Jerusalem (v. 13), cleanses the temple (vv. 15–16a), fulfills the prophecy (v. 17b), and becomes the ‘new’ temple (v. 21) and a sign-performer (v. 23).⁶⁴ The content

the early part of the last century. See Resseguie, 2001: 27–8; Abrams, 1999: 274; Fowler, 1987: 101–2. Wuellner (1991: 178; quoted in Robbins, 1997: 26) says, “As a method, rhetorical criticism comes into focus primarily on *one* issue: The text’s potential to persuade, to engage the imagination and will, or the text’s symbolic inducement.”

- 60 The use of all these devices proves the poetic nature of the dialogue/narrative. Van Aarde (2009: 383; cf. Resseguie, 2005: 18; Chatman, 1978: 116–26; Powell, 1990: 51–67; Moore, 1989: 41–55) says that, “The term ‘poetics’ is derived from the Greek word *poiein* (ποιεῖν) which means ‘to make.’ It refers to the way in which language is organized in a discourse (cf. Uspensky, 1973), in other words it refers to the way in which a text is created either as a narrative or as an argument.”
- 61 Barus (2006: 139) says that, “for believers the signs function to strengthen faith, whereas for unbelievers they evoke belief in him. The *sēmeia* are connected with the dramatic action and with Jesus’ miraculous deeds and resurrection.”
- 62 In the process of discourse analysis, Green (1995: 176) identified three different kinds of discourses that lie side by side: *first*, discourse within the narrative itself; here in John, the interchange between Jesus and the Jews; *second*, discourse between the addresser and addressee; that is, between John the narrator and the audience to which the story is directed; and *third*, a communicative discourse between the text and new generations of readers.
- 63 The ‘revelatory plot structure’ of the story is “character-oriented” as Chatman (1978: 48) rightly puts it.
- 64 Stibbe (1993: 50) says, “Jesus’ characterization reveals a number of qualities... the language of Jesus from v. 19 onwards reveals a new characteristic. Here he takes a concrete object from his immediate, local context and infuses it with symbolic, spiritual meaning.”

of the dialogue is explained on the basis of a shift of emphasis from the literal temple of Jerusalem to the 'new' eschatological temple (i.e., Jesus; cf. Dodd, 1960: 301; Herzog, 1992: 819–20). The *action-to-dialogue* framework of the pericope incorporates the *challenge-and-riposte* dialogue within the narrative (see Figure 16). The content and form of the dialogue help the narrator to reveal another side of the personality of Jesus and to invite the reader to believe in him (vv. 22, 23).⁶⁵ Thus the dialogue genre works within the narrative framework with the help of its component parts (i.e., content, form, and function). This pattern helps the narrator to convey the meaning of the text persuasively to the reader. While the first episode develops through multiple exchanges and layers of dialogue, the second episode develops within a single exchange (1:19–2:12; cf. 2:13–22).⁶⁶

Two of the action-centric dialogues which appear in 2:1–12 and 2:13–22 reveal the diverse narrative descriptions on the basis of several factors: *first*, narrative settings (one is at a Galilean banquet context and the other is in the Jerusalem temple context); *second*, natures (one is a *dialogue-action-dialogue* sequential exchange and the other is an *action-dialogue* sequential episode;

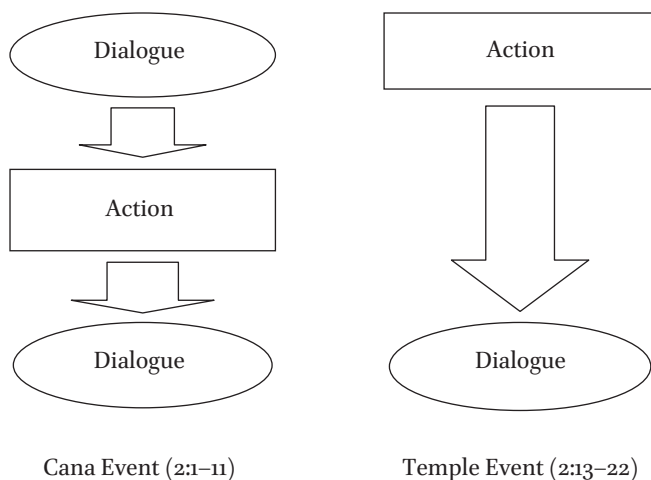


FIGURE 16 The 'Cana Dialogue' and the 'Temple Dialogue.'

65 Aune (1987: 32–36) considers 'content,' 'form,' and 'function' as the generic features of a literary form.

66 While section 1:19–2:12 develops as a multi-exchange and multi-layered dialogue episode, the section 2:13–22 develops as a single-exchange episode.

see Figure 16);⁶⁷ *third*, contents (while one has ‘new wine’ as the central theme, the other has ‘new temple’ as its theme; cf. Van der Watt, 2007: 13; Köstenberger, 1999: 75–8); and *fourth*, interlocutors (while one has dialogues mostly at the individual levels, the other has dialogue at the community level).⁶⁸ Raising the level of Jesus’ activity from a village banquet atmosphere to the national headquarters can be considered as an intentional master plan of the narrator (cf. Painter, 1993: 192–5; Neyrey, 2007: 71–2). In 2:23, the narrator mentions that Jesus’ popularity was increasing among the people due to his miraculous signs (Borchert, 1996: 167; Herzog, 1992: 819–20). The two incidents in chapter two (2:1–12 and 2:13–22) establish the protagonist’s role both as a *wonder worker* and as a *transformer* (cf. Van der Watt, 2000: 106).⁶⁹ Both the *request-rebuke-response* and *challenge-and-riposte* methods used here reflect the diverse dialogue trends of the gospel.⁷⁰ Moloney (1998: 76) points out that:

The literary shape of this passage has close links with 2:1–12. Both have an introduction (vv. 1–2, 13), a combination of dialogue and action (vv. 3–10 [dialogue-action-dialogue], 14–20 [action-dialogue]) and concluding comments from the narrator (vv. 11–12, 21–25). While 2:1–12 is described as a ‘sign’ by the narrator (v. 11), 2:13–25 is highlighted by a request for a ‘sign’ (v. 18) and concludes with many in Jerusalem going to Jesus because of ‘the signs’ that he did (v. 23).

It is not only the narrative that contributes to the advancement of the dialogue, but the dialogue also contributes to the advancement of the narrative. The use of the dialogue for the narrative progression can be perceived in the following way: *first*, the ‘active voice’ utterance units within the narrative framework divert the attention of the reader from the past tense narrational flow of the story to the present tense dialogical interaction.⁷¹ The ‘active voice’ speech units help the reader to gather direct information than the second hand

67 One appears as a concluding exchange of a larger episode and the other as an independent dialogical narrative. Dodd (1960: 303) concludes that, “it seems clear that both the Miracle of Cana and the Cleansing of the Temple are σημεία which signify the same fundamental truth: that Christ has come to inaugurate a new order in religion.”

68 Keener (2003: 1:517–31; cf. Dodd, 1960: 301) entitles the whole section (2:13–22) as “The Old and New Temples.”

69 It also hints both to the ‘rural’ and to the ‘urban’ mission involvements of Jesus.

70 Compare and contrast John 2:1–12 with 2:13–22 in the previous discussions.

71 While vv. 13–16a, 17–18a, 19a, 20a, and 21–22 are in ‘passive voice’ format and are from the narrator, vv. 16b, 18b, 19b, and 20b are in ‘active voice’ format and are directly from the mouth of the actual characters of the story.

information provided by the 'passive voice' explanations; *second*, the rhetorical devices employed in the utterance units forcefully interlock the reader with the content of the text; *third*, the 'I-and-you' interactive language (cf. vv. 16b, 18b, 19b, 20b) of the dialogue is more reader-friendly than the 'he-and-they' indirect language (vv. 13–16a, 21–22) of the narrative.⁷² While the 'I-and-you' language of the dialogue has 'direct communication power,' the 'he-and-they' language of the narrative is used as a means of 'indirect communication'; and *fourth*, through the dialogues the narrator foregrounds the characters and their ideological points of view.⁷³ The contribution of the dialogue to the narrative helps the reader to get involved in the 'live' discussion of the text.

Jesus as the principal character of John's story utters arguments in order to interact and confront his interlocutors. His symbolic action and the metaphorical speech determine the dramatic features of the text. When discussing the Platonic dialogues, Kraut (1992: 29; cf. Schaeffer, 1988: 388–9) says that, "in each dialogue he [i.e., Plato] uses his principal interlocutor to support or oppose certain conclusions by means of certain arguments." What Kraut says about the Platonic dialogues is also true with the dialogues of John. John's portrayal of the argumentative nature of Jesus (vv. 16b and 19b) adds rhetorical power to the text. The dialogue in 2:13–22 is placed between two large episodes (i.e., 1:19–2:12 and 3:1–21). The placement of 2:13–22 between 1:19–2:12 and 3:1–21 makes it function as a bridging episode (cf. Borchert, 1996: 125–86).⁷⁴ With this knowledge about the dynamics and plot structures of dialogues in the first two episodes, the reader will be able to move forward to the complex dialogues in the succeeding episodes of the Book of Signs (cf. Borchert, 1996: 168–9; Petersen, 1993: 38–9).

72 While the first and second person pronouns are more interactive and dialogical, the third person pronouns are used more in narrative discussions.

73 For more details about the use of the "blend of everyday, ordinary language and a 'special language' suitable to the Johannine community" read, Petersen, 1993. The 'direct' and 'indirect' communication of the text can be determined as follows: *first*, 'direct' communications are conveyed through the flesh-and-blood characters of the story, and by means of 'active voice' format; and *second*, 'indirect' communications are conveyed through the mediation of the narrator, usually put in 'passive voice' format.

74 In the words of Culpepper (1983: 90; cf. Barus, 2006: 134; Chatman, 1978: 62–95), "The plot emerges more clearly with Jesus' dramatic opposition to the abuse of temple. Jerusalem is established as the locus of Jesus' sharpest conflict with unbelief which has been hardened by misunderstanding of the scriptures, institutions, and festivals of Judaism."

A Pedagogical Dialogue Leading to a Monologue (3:1–21)

Our use of a polyvalent approach will enable us further to explore the nature and function of dialogue at 3:1–21. The *challenge and riposte dialogue* at 2:13–22 is followed by one of the most significant dialogues that leads to a monologue (cf. Reinhartz, 1994: 571). The narrator's ability to use 2:23–25 both as a conclusion and as an introduction to the temple narrative (2:13–22) and to the succeeding Nicodemus narrative (3:1–21) is commendable (cf. Stibbe, 1993: 52–3; Brodie, 1993: 195).¹

Setting of the Dialogue

Nicodemus appears three times in the Gospel of John: one lengthy appearance at 3:1–21 and two cameo appearances at 7:50–52 and 19:39.² The following description enables the reader to determine the setting of Nicodemus' lengthy appearance in 3:1–21: *first*, the previous episode (2:13–22), where we read about Jesus' travel from Capernaum to Jerusalem (2:12–13);³ *second*, the references to Jesus' being in the temple at Jerusalem from 2:14 and onward;⁴ *third*, the introduction to the time of Passover in 2:23 (cf. 2:13);⁵ and *fourth*, the expression Ἦν δὲ in 3:1 where a Pharisee named Nicodemus, a leader of

1 Refer to Stibbe, 1993: 51.

2 Smith (1999: 93) says that, "The appearance of Nicodemus obviously introduces a new episode, which runs through verse 21."

3 Cf. Newman and Nida, 1980: 63–6; Köstenberger, 2004: 117–32; Barrett, 1978: 194–7; Brown, 1966: 129–49.

4 Hendriksen (1961: 1:122) views that, "Now at this occasion Jesus, entering Jerusalem's temple, notices that the court of the Gentiles had been changed into what must have resembled a stockyard." See Moloney, 1998: 88–103; Malina and Rohrbaugh, 1998: 73–4.

5 Keener (2003: 531) says that, "This brief pericope (i.e., vv. 23–25) is transitional, connecting those who respond to Jesus' signs in 2:1–22 with the incomplete faith of Nicodemus in 3:1–10. In 2:11 the disciples responded to Jesus' sign with faith, but 2:23–24 makes clear that sign-faith, unless it progresses to discipleship, is inadequate." See Carson, 1991: 184; Moloney, 1998: 88–103.

the Jews, is said to come to Jesus at night.⁶ This sequence of events is very important for understanding the setting of the narrative in 3:1–21.⁷ Neyrey (2007: 76) suggests that, “we remember that in 2:24–25 Jesus did not trust himself to the people in Jerusalem who allegedly believed in him because of signs, for he knew what was in everyone. This extends also to 3:1–21, when another Jerusalemite comes to him because of signs.” From what Neyrey says here we understand that the conjunctive particle ἥν δὲ (3:1) is used to mark the narrative progression from the previous episodes to the latter. As Nicodemus comes to Jesus at night and engages in a conversation, the section in 3:1–21 appears as a ‘Night Time Dialogue’ (cf. Smith, 1999: 93–4; Kermode, 1987: 450).⁸ The coming of Nicodemus to Jesus at night in an unspecified location and time marks the *temporal* nature of the setting (cf. Resseguie, 2005: 87, 108–10; Powell, 1990: 72–4).⁹ From other details the reader is informed that the larger setting of the Nicodemus story (in 3:1–21) is *religious* (cf. Resseguie, 2005: 87, 113–4; Beasley-Murray, 1987: 47).¹⁰ While the Passover festival season suggests a *religious setting*, the coming of Nicodemus during the night time sets a *temporal setting* for the story.

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- 6 The episode begins with the narrative expression ἥν δὲ and the narrator continues the story by making use of several story-telling techniques. It begins with the introductory statement of the narrator in vv. 1–2a. δὲ a conjunctive participle, marking the superaddition of a clause, whether in opposition or in continuation, to what has preceded, and it may be variously rendered *but, on the other hand, and, also, now*. Cf. Preschbacher, 1990: 86.
 - 7 In v. 22 readers are brought to the position of a post-resurrection memory of the disciples through a narrative note. John's post-resurrection narration and perspective is very conspicuous here. Ridderbos (1987/1997: 123; cf. Painter, 1991: 57; Talbert, 1992: 97) suggests that, “The conversation with Nicodemus offers a very specific elaboration of what was said in a more general sense in 2:23–25. In the figure of Nicodemus we are given an illustrative demonstration—perhaps we may say *par excellence*—of what in the preceding is called ‘the faith’ of the many in Jerusalem who were impressed by the signs that Jesus did.”
 - 8 Michaels (1984/1989: 55; cf. Beasley-Murray, 1987: 47) states that, “It is probably out of fear that Nicodemus comes to Jesus at night.”
 - 9 Powell (1990: 72–4; cf. Resseguie, 2005: 108–9) identifies two types of temporal settings: chronological and typological. He also uses Ricoeur's distinction between mortal time and monumental time to describe temporal settings (cf. Ricoeur, 1984/1985/1988).
 - 10 Resseguie (2005: 113) says that, “Religious days and feasts (Sabbath, Passover, Tabernacles) are settings for healings and for conflicts between Jesus and the authorities.”

Micro-Analysis

The content of the dialogue can be determined on the basis of the semantic domains of the speech units.¹¹ While the narrator introduces the interlocutors and their speech units, he presents them and the connected events from a certain point of view. The narrator of the story reflects his perspective through the medium of dialogues and character activities. In the current story, Nicodemus comes to Jesus by night and the dialogue begins then (cf. Paulien, 1992: 4:1105–6; De Jonge, 1977: 29).¹² The narrator describes all about Nicodemus in one sentence (i.e., ἄνθρωπος [cf. Sand, 1990: 1:100–4], Φαρισαῖος [cf. Weiss, 1974: 9:11–48; Saldarini, 1992: 5:289–303], Νικόδημος [see Paulien, 1992: 4:1105–6], and ἄρχων τῶν Ἰουδαίων, v. 1) and then presents the dialogue (vv. 2–10).¹³ Resseguie (2005: 246; cf. Ellis, 1984: 6–7; Koester, 1995: 45) points out that, “Just as Jesus and ‘light’ are mutually defining terms in this gospel, Nicodemus and ‘night’ are complementary terms.” The dualistic tension between spirit and flesh, light and darkness, and the world ‘from above’ and the world ‘from below’ is an important feature all through the narrative (cf. Beets, 1995: 105; Gench, 2007: 20).¹⁴ Nicodemus’ first utterance in v. 2b refers two important things about Jesus: *first*, Jesus is a teacher who has come from God;¹⁵ and *second*, he does all the signs by the presence of God.¹⁶ In the episode, the narrator introduces Jesus through the means of Nicodemus’ words—“Rabbi,” “teacher who has come from God,” “performer of signs,” and “one who enjoys the presence of God.”¹⁷ The expression οἶδαμεν (of Nicodemus) discloses the popularity of

- 11 Witherington (1995: 93) addresses John 3:1–12 as “The First Dialogue” section. It is a common view among scholars that John’s dialogue begin with chapter three; but, a detailed study enables us to learn that John’s dialogue begins with the dialogue between John the Baptist and the emissaries from Jerusalem in 1:19–28. Cf. Bartholomä, 2010: 75–108.
- 12 Wallace (1996: 123–24) says that, “With the gen . . . the emphasis is on the *kind* of time in which Nicodemus came to see the Lord. The gospel writer puts a great deal of emphasis on dark vs. light; the gen. For time highlights it here.”
- 13 See the usage of “Paranthetic Nominative” here. Refer to Wallace, 1996: 53–4; Merk, 1990: 1:167–8; Bultmann, 1971: 133; Weiss, 1974: 9:44. Cf. Νικόδημος ὄνομα αὐτοῦ (John 3:1).
- 14 See Blomberg, 2001: 91–5; Brown, 1966: 129–49; Köstenberger, 2004: 117–32.
- 15 The narrator reveals Jesus’ unique role as a teacher from above over against all the teachers from below (where Nicodemus stands as a representative character). See Witherington, 1995: 94; Dodd, 1963: 328–9.
- 16 Bernard (1929: 1:101) holds the view that, “Nicodemus was ready to address Jesus as *Rabbi*, because he recognized in Him a divinely sent διδάσκαλος.”
- 17 The construction οὐδεὶς γὰρ δύναται ταῦτα τὰ σημεῖα proves that he was a “better sign performer.” Borchert (1996: 170–1) argues that, “Nicodemus, representing his learned group,

Jesus among the people as an emissary of God.¹⁸ Nicodemus' addressing of Jesus reveals that he approaches and initiates the dialogue from several pre-conceived ideas about his identity (v. 3b).

Jesus' response in v. 3 is a veracious statement that delineates the necessity of a human for 'being born from above' (cf. Büchsel, 1964: 678; Beutler, 1990: 1:112–3) and to see the kingdom of God (cf. Bernard, 1929: 1:102; Culpepper, 2001: 256).¹⁹ Jesus' involvement as the teacher 'from above' who speaks the truth contradicts well with the position of Nicodemus as a teacher 'from below' who does not recognize the truth of the kingdom of God (cf. Caragounis, 2001: 126–7; Sadananda, 2004: 221).²⁰ Nicodemus' second response is framed in the form of two questions (v. 4; cf. Berchert, 1996: 173; Witherington, 1995: 95).²¹ In Jesus' extended response to these questions, he brings the following things to the attention of his interlocutor: *first*, being born of water and Spirit is a requirement for entering the kingdom of God (v. 5; cf. Vellanickal, 1977: 197–202; Bartholomä, 2010: 81); *second*, the distinction between those who born of the flesh and those who born of the Spirit (vv. 6, 8; cf. Wallace, 1996: 234; Büchsel, 1964: 671–2); and *third*, the need of 'being born from above,' which he emphasizes by repeatedly mentioning (v. 7; cf. Schnackenburg, 1980: 1:373; Quast, 1991: 25–6).²² Newman and Nida (1980: 75–94; cf. Caragounis, 2001: 126–7) state that, "Verses 1–8 are controlled by the truth that birth from above is necessary before one can see or enter the Kingdom. But Nicodemus fails to understand what Jesus is talking about, and his inability to grasp what Jesus

began by addressing Jesus with the polite title 'Rabbi.' In so doing, he 'graciously' acknowledged Jesus as his equal, even though Jesus would be popularly recognized by council members as one of the 'ignorant,' the working people of the land ('*am ha-ares*')."

- 18 Köstenberger (2004: 121; cf. Barrett, 1978: 202, 205; Brown, 1966: 137) says that, "Nicodemus' use of the plural οἶδμεν (we know) may indicate that he was speaking for a group among the Sanhedrin (Pharisees) that was impressed by Jesus' signs."
- 19 Wallace (1996: 347) explains that, "The indefinite pronoun (τις, τι) is used to introduce a member of a class without further identification. It is used both substantively (as a true pronoun) and adjectivally. It can be translated *anyone*, *someone*, *a certain*, or simply *a(n)*" (see 3:3). See Köstenberger, 2004: 123; Vellanickal, 1977: 169–73.
- 20 Cf. Köstenberger, 2004: 117–32; Barrett, 1978: 202–19; Brown, 1966: 129–49; Carson, 1991: 185–208.
- 21 Moloney (1998: 98) says that, "Nicodemus' use of *deuteron* indicates that he chooses only the temporal meaning of *anōthen*. The Johannine misunderstanding technique demands that—on this occasion—*both* the temporal and the spiritual be involved."
- 22 Borchert (1996: 173) says that, "Jesus responded to Nicodemus' twofold frustrated question by providing in 3:5 a more precise statement concerning this birth. He began once again with a double *amēn* statement."

means serves as a transition in the dialogue (v. 9).²³ Jesus' extended response causes Nicodemus to ask yet another question (v. 9): "How can these things be?" (cf. Moloney, 1998: 100; Büchsel, 1964: 671–2).²⁴ Jesus in return asks a further question to Nicodemus before he goes on with his discourse in vv. (10)11–21 (v. 10; cf. Wallace, 1996: 223; Bennema, 2009: 78).²⁵ The question of Jesus in v. 10 is a transition that ceases the dialogue section (vv. 2b–10) and begins the monologue section (vv. 10–21; cf. Bailey and Vander Broek, 1992: 173–5).²⁶ John 3:1–10 is viewed as a conversation between Jesus the Rabbi and Nicodemus the teacher of Israel on the topic of "being born from above" (cf. Lindars, 1972: 150–1; Kynes, 1992: 575).²⁷

As it is in the case of the previous two responses of Jesus (vv. 3, 5–8), in the discourse Jesus again employs an ἀμὴν ἀμὴν formula (v. 11; cf. Howard, 1952: 8:507; Carson, 1991: 185–208).²⁸ The content of the monologue can broadly be divided into two sections (vv. 10–15, 16–21).²⁹ The first section (vv. 10–15) deals with the unbelieving nature of the Jewish community (where Nicodemus is a representative character). In this section, Jesus relates three important aspects: lifting up of the Son of Man (cf. Ashton, 1991: 348–9), believing in him, and attaining the experience of eternal life (cf. Painter, 1993: 195–9; Blomberg, 2001: 91–5).³⁰ The *intertextual* feature within the discourse (3:14; cf. Num 21:19) calls the reader's attention toward a wider dialogical spectrum. Jesus brings his ultimate

23 The punch line of the narrative, 'God so loved the evil world in order to redeem the world through His only begotten Son,' is revealed as a developmental talk that begins with a dialogue (vv. 2b–10) and flourishes through a monologue (vv. 10–21).

24 Refer to Brown, 1966: 144–45.

25 Köstenberger (2004: 125) is of the opinion that, "By calling Nicodemus 'Israel's teacher,' Jesus may be returning Nicodemus' compliment in 3:2, where that rabbi had called Jesus 'a teacher come from God' (cf. 3:11). The definite article before 'teacher' in the original may suggest that Nicodemus was an established, recognized teacher."

26 Newman and Nida (1980: 75–94) say that, "One of the problems in verses 13–21 is that of identifying the speaker—another example of the difficulty of the Johannine discourse. John so interweaves his own theological statements with the words of Jesus that it is difficult to tell where Jesus finishes speaking and where the Gospel writer himself begins."

27 The aspect of the "birth from above" can be understood in terms of one's personal relationship with God through Jesus. It is an experience of beginning to grow in Christ while continuing in the "world from below." Cf. Kynes, 1992: 575.

28 See Köstenberger, 2004: 117–32; Newman and Nida, 1980: 75–94; Beasley-Murray, 1987: 43–52.

29 Refer to Brown, 1966: 129–49.

30 See Moloney, 1998: 95; Bernard, 1929: 1:111.

superiority over the Law and Moses to the attention of his interlocutor.³¹ In one sense, Jesus introduces himself as one ascended into heaven in comparison to Moses as one who never gone to heaven; in other sense, Jesus is one *to be lifted up* (ὑψωθῆναι) over against Moses who had *lifted up* (ὑψωσεν) the serpent in the wilderness (cf. Van der Watt, 2000: 107–8; Gench, 2007: 23).³² The second section (vv. 16–21) discusses God’s expression of love toward the world by sending his τὸν υἱὸν τὸν μονογενῆ and human responsibility of attaining eternal life by believing in the Son (cf. Wallace, 1996: 620–1; Milne, 1993: 77–8). In vv. 17–21, the need of believing in the Son of God is emphasized with the help of dualistic terms such as salvation versus condemnation, believing versus unbelieving, light versus darkness, and those who do what is true versus all who do evil (cf. Howard, 1952: 8:509–13; Bartholomä, 2010: 91–3).³³ As a clarification of the dialogue section (vv. 1–10), the monologue (vv. 11–21) further deciphers the basis for “being born from above” experience. That is God’s sacrificial love through Jesus (cf. Kynes, 1992: 575; Namitha, 2000: 122). Thus the content of the dialogue leading to monologue is established by way of connecting the experience of “new birth” with other major Johannine themes such as God’s love for the world through Jesus, the requirement of believing in God’s τὸν υἱὸν τὸν μονογενῆ, and attainment of eternal life.

As usual, in John, the form of the dialogue can be better understood on the basis of the utterance dynamisms.³⁴ V. 1 follows a story-telling format, but v. 2 employs the ancient dramatic technique of introducing the characters through the utterance units.³⁵ Resseguie (2005: 245; cf. Hanhart, 1970: 22–46; Ashton, 1991: 374–7) is of the opinion that “The *structure* of John 3 can be divided into three sections that are based on Nicodemus’ three speeches in 3:2, 4, 9 and Jesus’ responses. The structure is thus: *first*, verses 1–3; *second*, verses 4–8;

31 Cf. Carson, 1991: 185–208; Barrett, 1978: 202–19; Brown, 1966: 129–49; Moloney, 1998: 88–103; Blomberg, 2001: 91–5.

32 Refer to Schnackenburg, 1980: 1:394; Bertram, 1972: 8:610–1; Hanhart, 1970: 22–46.

33 Malina and Rohrbaugh (1998: 80) consider Jesus’ conversation with Nicodemus as a signal of the coming opposition between believers who have new life and unbelievers who do not.

34 According to Brown (1966: 135), “The Nicodemus scene is our first introduction to the Johannine discourse. It is the first oral exposition in John of the revelation brought by Jesus, and in capsule form it gives the principal themes of that revelation.”

35 Bernard (1929: 1:100) says that, “Some points in the narrative of 3:1–15 would suggest that the incident here recorded did not happen (as the traditional text gives it) at the beginning of the ministry of Jesus . . . at v. 2, mention is made of σημεῖα at Jerusalem which had attracted the attention of Nicodemus; but we have already noted on 2:23 that no σημεῖον in that city has yet been recorded.”

and *third*, verses 9–21.³⁶ He (2005: 245) further comments that, “The entire section is held together by an *inclusio* that signals one of Nicodemus’ defining traits: 3:2: [Nicodemus] came to Jesus *by night*; 3:19: And this is the judgment, that the light has come into the world, and people loved darkness.”³⁷ While the first half of the pericope (vv. 1–10) is set in the form of a *dialogue*, the last half (vv. 11–21) is a *monologue*. The *dialogue leading to monologue* works as a model of communication where a *dialogue proper* (dramatic dialogue; cf. Dodd, 1960: 303; Vellanickal, 1977: 163–213) and a *narrational dialogue* (the narrator with the reader) are clubbed together.³⁸

The dialogue leading to monologue plots an extended structural frame as follows: *first*, the setting of the story (vv. 1–2a); *second*, the exclamatory speech of Nicodemus concerning Jesus (vv. 2b–c); *third*, the first veracity statement of Jesus (v. 3); *fourth*, a pair of questions by Nicodemus (v. 4); *fifth*, the second veracity statement(s) of Jesus (vv. 5–8); *sixth*, a question of Nicodemus (v. 9); *seventh*, Jesus’ counter question (v. 10); and *eighth*, a monologue (vv. 10–21; cf. Dodd, 1960: 303–8; Stibbe, 1993: 53–4).³⁹ The monologue section can be mainly divided as follows: *first*, a counter question (v. 10); *second*, a veracity discourse (vv. 11–15); *third*, punch line of the entire gospel (v. 16); and *fourth*, a dualistic monologue (vv. 17–21; cf. Hanhart, 1970: 22–46; Smalley, 1998: 146–8).⁴⁰ The characters of the story exchange their ideas or utterances through multiple speech forms. The dialogue has a well structured syntactics that develops in an “A to B, B to A, A to B, B to A, A to B, B to A” format (cf. Witherington, 1995: 92–3).⁴¹ This is a circular way of communication as Charles Osgood and Wilbur Schramm suggested, in which “both the sender and the receiver were

36 Moloney (1998: 90) says that, “Verses 11–12 form a ‘bridge passage’ that both concludes vv. 1–12 and opens vv. 11–21.”

37 Kanagaraj (2005: 130; cf. Kermode, 1987: 450; De Jonge, 1977: 29) states that, “The dialogue, which began with a reference to the coming of Nicodemus at night (v. 2), ends with a reference to the necessity for all to come to the Light.”

38 Stibbe (1993: 55; cf. Painter, 1993: 195–6) says that, “in John 3:1–21 the narrator depicts the first of a number of dramatic encounters between Religion (represented here by Nicodemus of the Pharisees) and Revelation (Jesus).” The narrator’s role is vivid as a commentator in vv. 3a, 4a, 5a, 9a, and 10a. The narrator is the one who presents the way characters speak, act, and behave within the episode. See Talbert, 1992: 100.

39 Refer to Ashton, 1991: 374.

40 See Carson, 1991: 203; Mlakuzhyil, 1987: 103.

41 Herman (1995: 78; cf. Levinson, 1983: 296; Louw, 1986: 10; Bailey and Vander Broek, 1992: 174) states that, “Central to Conversation Analysis is the concept of *turn-taking* which organizes the distribution and flow of speech between the two poles of interaction thereby keeping speech, generally, continuous. Turn-taking has been described as a

involved in encoding and decoding.”⁴² In the story, the narrator develops a typical *U-shaped plot*: Nicodemus descends into darkness at the beginning, but his encounter with the light marks a reversal (a periphery) that is realized in his later appearances (see Resseguie, 2005: 246; Pryor, 1992: 20).⁴³ The cohesive description of the story through the means of a dialogue leading to monologue delineates the narrative syntactics of the story teller (cf. Traugott and Pratt, 1980: 21–3; Bartholomä, 2010: 75). In v. 11, Jesus’ monologue begins and that includes the expression οἴδαμεν to hint about Nicodemus’ unknowing nature (cf. Duke, 1985: 172; Kysar, 1984: 33).⁴⁴ Resseguie (2005: 249; cf. Smalley, 1998: 146–8; Brown, 1966: 1:136–7) says that, “While Nicodemus’ speech is bewildered (‘How can?’ in 3:4a and 9, ‘can one?’ in 3:4b), Jesus’ speech is marked by solemn assertions: ‘Very truly, I tell you’ (3:3, 5, 11). While Nicodemus’ speech progressively withers, Jesus’ discourse progressively expands. . . . While Nicodemus fades into the background, Jesus moves to the foreground.”⁴⁵ When the dialogue develops Jesus’ speech increases and Nicodemus’ speech decreases. This speech development provides the dialogue a specific format as follows (see Figure 17).

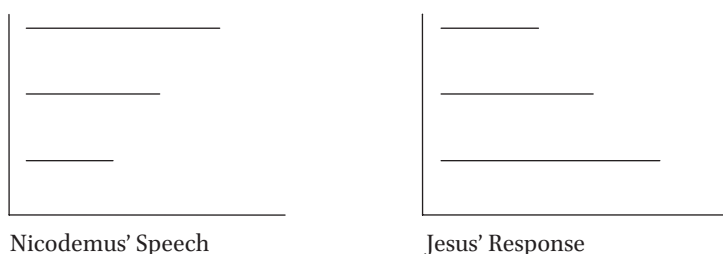


FIGURE 17 The length of the speech units of Nicodemus and Jesus.

process in which ‘one participant A talks, stops; another, B, starts, talks, stops; and so we obtain an A-B-A-B-A-B discussion of talk across two participants.’”

42 In the dialogue section (i.e., vv. 1–10), both Jesus and Nicodemus are involved in the encoding and decoding activities of communication. Cf. Schramm, 1964; Kumar, 2003: 19; Raja and Prabhakar, 2006/2008: 168–9; Powell, 1990: 8–9.

43 Painter (1993: 197) states that, “Nicodemus is portrayed as one of those who believed on the basis of signs (2:23; 3:2), such a man as Jesus knows. His quest is expressed in his *coming* to Jesus who interpreted his coming as a quest for the kingdom of God.”

44 Ridderbos (1987/1997: 133) says that, “Beginning with v. 11 the ‘dialogue’ changes into a monologue.”

45 See Resseguie, 2001: 121; Koester, 1995: 45.

In Jesus' response, he does not answer Nicodemus' concern plainly but instead uses the ambiguous word *ἄνωθεν* in order to describe the experience of entering the kingdom of God.⁴⁶ Being born *ἄνωθεν* can mean 'from above' or 'again' and John likely has a *double meaning* in the Greek (cf. Duke, 1985: 144; Van der Watt, 2005: 472).⁴⁷ Quast (1991/1996: 25; cf. Keener, 2003: 546–52; Sadananda, 2004: 219–21) says that "The language of rebirth in the interchange between Nicodemus and Jesus is typically rich in double meaning and symbolism." The usages of Jesus, like γεννηθῆναι ἄνωθεν, βασιλείαν τοῦ θεοῦ, and γεννηθῆναι ἐξ ὕδατος καὶ πνεύματος, and Nicodemus' *misunderstanding* of them all vividly communicate the conflicting views of the interlocutors (cf. Coloe, 2001: 6; Duke, 1985: 144–5).⁴⁸ Nicodemus' *misunderstanding* leads Jesus to explain his point slightly differently (vv. 4–8; cf. Keener, 2003: 537–9, 545–6; Duke, 1985: 144–5).⁴⁹ The usage of a *double meaning-misunderstanding-clarification format* appears efficacious within the narrative framework of the episode (cf. Petersen, 1993: 42–4; Painter, 2011: 112–3).⁵⁰ Moreover, the setting and characterization add flavour to the speech dynamisms of the story. Duke (1985: 108, 185–6; cf. Witherington, 1995: 92–3; Aaron, 2001: 1) says that, "John's constant play with light and darkness provides some instances of ironic imagery. An early example is 3:1–2. The irony stems from the contrast to Nicodemus' credentials in 3:1." This ironic setting and the movements of the characters overshadow the utterance units of the episode.⁵¹

Nicodemus' misunderstanding (v. 4) and the perplexity of his final question (v. 9) are decisive in order to place him opposite to Jesus in the dialogue proper

46 Lindars (1972: 151; cf. Vellanickal, 1977: 172–4; Bartholomä, 2010: 80–1; Thielman, 1991: 170) states that, "the idea of rebirth is certainly present whichever way we translate *anōthen*, because it is implied by the whole context."

47 Kermode (1987: 450) says that, "He [Nicodemus] enters from the night, as later Judas will go out into it; and he is told that the knowledge which belongs to generation, genesis, flesh, becoming, is irrelevant to the being of eternal life."

48 Lindars (1972: 151; cf. De Jonge, 1970–1971: 337–59) says that, "The misunderstanding is that Nicodemus supposes that this fresh birth is the same as physical birth . . . a closer look at the context clinches the argument that John in fact intended 'from above.'"

49 Duke (1985: 145; cf. Keener, 2003: 533; Painter, 1993: 197) says that, "Dialogue partners can misunderstand metaphors (2:19–21; 4:10–15, 31–34; 6:32–35, 51–53; 11:11–15), double meanings (3:3–5; 12:32–34) or other kinds of cryptic or ambiguous expression (7:33–36; 8:21–22, 31–35, 51–53, 56–58; 11:23–25; 13:36–38; 14:4–6, 7–9; 16:16–19)."

50 Refer to Neyrey, 2007: 79; Coloe, 2001: 6; Vellanickal, 1977: 172–4.

51 The narrator shapes the story by way of interlocking both the narratives and the utterance units and further that dynamism provides ample dramatic flavour to the episodic development.

(cf. Painter, 2011: 112–3; Bruce, 1983: 81–6).⁵² Two of Jesus' initial responses follow parallel linguistic and stylistic tones (v. 3; cf. v. 5). The stylistic features like Ἀμὴν ἀμὴν and λέγω σοι formulae (cf. Lincoln, 2000: 66; Culpepper, 2001: 253–62), *kingdom focused sayings* (vv. 3, 5),⁵³ *double entendre* (vv. 3, 7; cf. Duke, 1985: 144–5),⁵⁴ *antithetical parallelism* (v. 6; cf. Greenstein, 1983: 41–70), *contrast* (v. 8), *simile* (v. 8; cf. Resseguie, 2005: 245), and *counter questions* (Nicodemus' questions in vv. 4, 9 and Jesus' responsive question in v. 10) foreground elements within the dialogical framework (cf. Petersen, 1993: 41–5; see Figure 18).⁵⁵

Towards the end of the dialogue, the narrator expresses the innermost perplexity of Nicodemus through the very question, “How can these things be?” (v. 9). As a response to his question, Jesus raises a *counter question* in the form of an *implicit contrast* (i.e., Are you a teacher of Israel and yet you do not understand these things? v. 10) that is *rhetorical* in character (cf. Kelly and Moloney, 2003: 76–7).⁵⁶ The narrator of the story uses all the above mentioned devices along with *parody* in order to stabilize the dialogue between Nicodemus' ‘earthly’ and Jesus' ‘spiritual’ concerns (cf. Smith, 1999: 97; Brodie, 1993: 196–9).⁵⁷

52 Talbert (1992: 98) reports that, “A parallel to what is going on in John 3 may be found in the *Corpus Hermeticum*, tractate 13, a dialogue where Hermes Trismegistos tells his disciple Tat the prerequisite for a revelation concerning divinity.”

53 See Maniparampil, 2004: 209–10; Caragounis, 1992: 429; Carson, 1991: 185–208; Painter, 1993: 195–9; Keener, 2003: 533–74.

54 Painter (2011: 114; cf. Vellanickal, 1977: 172–4; Thielman, 1991: 170) says that, “John 3:8 continues to develop the *double entendre* of 3:3 and adds a second one. In a parable-like comparison, Jesus compares the Spirit to the wind—an actual play on words in Greek since *pneuma* means either wind or spirit. Neither the physical wind nor the Spirit can be pinned down in terms of source or destination. The same applies to those ‘born of the Spirit.’”

55 See more details about aesthetics and narrative in Chatman, 1978: 27.

56 Smith (1999: 96) says that, “his question is again ‘natural’ and understandable (v. 9). Nevertheless, Jesus sharply chides him (v. 10). Nicodemus, who at the beginning of the conversation called Jesus ‘Rabbi’ and a teacher come from God is now called the teacher of Israel, as Jesus feigns astonishment at his ignorance.” A *rhetorical question* is a statement in the form of a question that does not expect a reply but is stated to achieve greater persuasive power than a direct statement. Cf. Namitha, 2000: 122; Resseguie, 2005: 60–1.

57 *Parody* is a piece of writing, music, and acting that deliberately copies the style of somebody/something in order to be amusing; something that is such a bad or unfair example of something that it seems ridiculous. Nicodemus' use of ‘Rabbi’ is later on used by Jesus in order to make a satirical statement (v. 10). Cf. Stibbe, 1993: 57; Moloney, 1998: 90–103; Painter, 1993: 195–9; Köstenberger, 2004: 117–32; Milne, 1993: 74–80; Brown, 1966: 129–49.

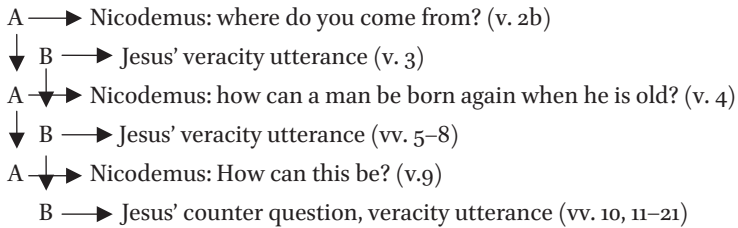


FIGURE 18 The development of the dialogue between Nicodemus and Jesus.

The main thrust of the monologue can be summarized around dualistic concepts like the ‘from above’ and the ‘from below’ controversy, Moses and Jesus aspects, God’s love and human sin concepts, condemnation and eternal life teachings, and the darkness and light conflicts.⁵⁸ The feature of *cosmic dualism* in which Jesus’ knowledge “from above” is introduced as paradoxical to Nicodemus’ knowledge “from below” (cf. Kelly and Moloney, 2003: 75–81; Painter, 2011: 115). Even though there is repetition of words and phrases, which do not seem monotonous. Stylistic features like *Amen, Amen formula* (v. 11), *synonymous parallelism* (v. 11), and *antithetical parallelism* (vv. 18, 20–21) add more strength to the monologue section.⁵⁹ Even in the monologue sections, John maintains interconnectedness between terms, characters, and ideologies. Also it is conspicuous that the *dialogical voice* remains as a thread throughout Jesus’ speech (see Figure 19).⁶⁰

Nicodemus’ first statement (v. 2a) with Jesus’ interrogative statement (v. 10) makes a *characterial inclusio*, as both the interlocutors address each other “Teacher” (cf. Bonar, 1972: 16–8; Kelly and Moloney, 2003: 73–7). His usage of

58 While God’s love is delineated explicitly within the monologue, human sin and unbelief are mentioned implicitly. Nicholson (1980: 21; cf. Beets, 1995: 105; Lincoln, 2000: 20) says that, “The Descent-Ascent Schema says that Jesus is to be understood as the one who has come from above (3:13b, 31; 6:38; 8:23; 13:3; 16:28a) and who will return above (3:13a; 13:1–3; 16:5, 28b). While Jesus is ‘below,’ he remains one with the Father who is the source of his words, his actions and his authority.”

59 Baldick (1990: 160; cf. Carey and Snodgrass, 1999: 109–10) defines ‘parallelism’ as “the arrangement of similarly constructed clauses, sentences, or verse lines in a pairing or other sequence suggesting some correspondence between them. The effect of parallelism is usually one of balanced arrangement achieved through repetition of the same syntactic forms.”

60 *Dialogic Voice* can be understood as the interactive, interconnected, and intertextual trend of characters, ideologies, and terminologies. The *Dialogic Voice* has to be taken seriously when we deal the non-dialogic narratives.

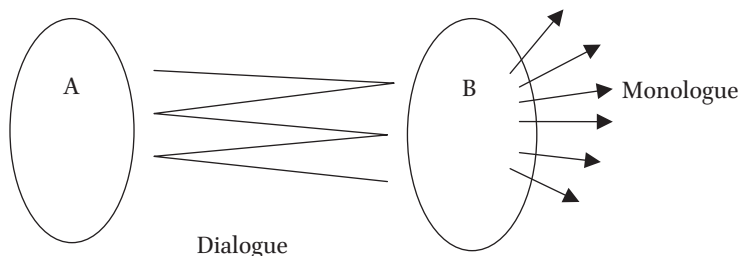


FIGURE 19 Plot development from a dialogue to a monologue.

οἶδμεν (meaning “we know”; v. 2) and Jesus’ usage of οὐκ οἶδας (meaning “you do not know,” v. 8; also οὐ γινώσκεις in v. 10) decide the antithetical nature of the characters.⁶¹ The question in v. 10 affirms the conflict between the two characters through the portrayal of Jews’ *unknowingness* and Jesus’ *all-knowing* nature (cf. Bonar, 1972: 16–8; Petersen, 1993: 41–5).⁶² One of the noticeable features in this episode is the narrative technique of *equilibrium* between the interlocutors to present the dialogical activity rhetorically.⁶³ While the characters are placed on a common ground by way of equilibrium, their paradoxical worldviews are presented adequately through a conversation (see Figure 20).⁶⁴

The dialogue is between Jesus a teacher from above (who is *all-knowing*) and Nicodemus a teacher from below (who is *unknowing* and *misunderstanding*). The dialogue has several formulaic trends: it can be a revelatory dialogue leading to a monologue and, at the same time, a story that directs the interlocutors and the readers from darkness to light, an A-to-B question and answer exchange, and a quest story.⁶⁵ The pedagogical or instructional nature of the episode is conspicuous through the *teacher to teacher dialogue* pattern and the

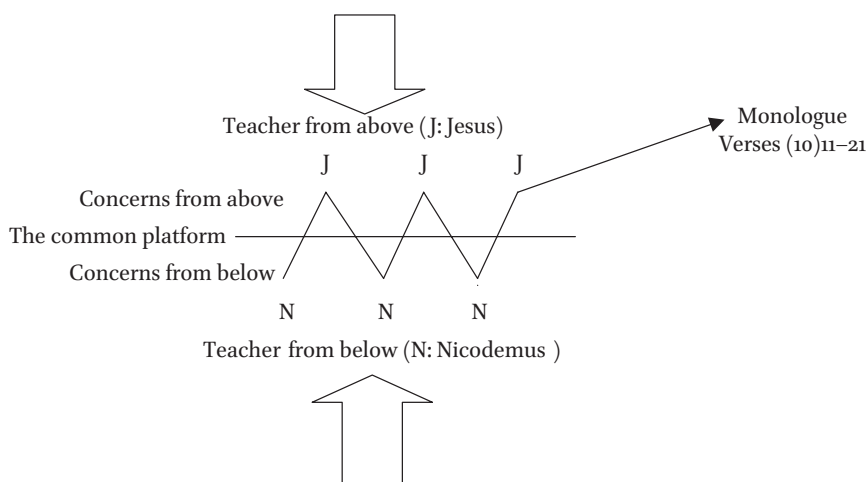
61 Köstenberger (2004: 125) points out that, “In this rabbinic dialogue, Jesus clearly is the teacher, and Nicodemus the student. In fact, from here on Nicodemus vanishes from sight, and the narrative drifts into a monologue, first by Jesus, and then, almost imperceptibly, by the evangelist himself.”

62 Refer to Keener, 2003: 559.

63 *Equilibrium* can be understood as a narrative tactic used by the narrator in order to introduce the characters of the story on a common ground. In this story, Jesus and Nicodemus stand as two teachers discussing from their worldviews (cf. Tenney, 1994: 304–5).

64 Cf. Köstenberger, 2004: 117–32; Beasley-Murray, 1987: 45–52; Brown, 1966: 129–49; Bennema, 2005: 44–9.

65 Quast (1991/1996: 24; cf. Bailey and Vander Broek, 1992: 172–3) is of the view that, “When Nicodemus comes to Jesus, he comes as one who, in spite of all his religious credentials, turns to Jesus for the saving revelation.” The format of an *inclusio*, a *dialogue leading to monologue*, a *U-shaped plot*, and a *quest story* provides the readers a better understanding

FIGURE 20 *The equilibrium of characters in John 3:1–21.*

resultant revelation (cf. Bonar, 1972: 16–8; Petersen, 1993: 42–4; see Figure 20).⁶⁶ All the literary dynamisms discussed above contribute toward the conflicting pedagogical views of the interlocutors. The form of a pedagogical dialogue turned monologue makes the passage to show its fullest sense with the help of all other literary and linguistic phenomena.

The dialogue leading to monologue at John 3:1–21 has several functional characteristics.⁶⁷ It is not merely introduced as a dialogue between the characters of the story, but a dialogue also between the narrator and the reader. The dialogue between the narrator and the reader takes place through the medium of the characters. It is an instructional or pedagogical dialogue as it maintains a *teacher to teacher* pattern (cf. Petersen, 1993: 42–4; Bonar, 1972: 16–8), doctrinal and thematic as it introduces some of the prominent doctrinal issues and themes, and intellectual and rhetorical as the interlocutors invite the reader to be involved in the narrative world.⁶⁸ The reader is brought to the point that the narrator of 3:1–21 attempts to introduce a stylistic Jewish-Christian dialogue for

about the way this revelatory narrative progresses. Cf. Gench, 2007: 19–28; Painter, 1989: 25; Tenney, 1994: 304–5; Tasker, 1960: 70–1.

66 See Morris, 1995: 195–6; Tasker, 1960: 66–7; Tenney, 1994: 304–5.

67 For more details about the functional aspects of a text, refer to Aune, 1986: 87.

68 Cf. Stibbe, 1993: 53–9; Painter, 1993: 195–9; Blomberg, 2001: 91–5; Bennema, 2009: 77–85; Dodd, 1963: 328–34.

pragmatic purposes (cf. Thielman, 1991: 179).⁶⁹ The development of the themes (through dualistic terms) is helpful for the reader to understand the ideological conflicts between the protagonist and his counterpart (cf. Namitha, 2000: 121–2).⁷⁰ This conflict between ‘earthly’ and ‘spiritual’ within the story calls for a dialogue, which is a characteristic feature of the conversation. Resseguie (2005: 245–6; cf. Powell, 1990: 52) says that, “The narrator’s *characterization* of Nicodemus relies on both showing and telling. Nicodemus’ speech and discourse patterns, actions and what Jesus says to him are the primary methods of showing his characterization.”⁷¹ In the dialogue proper, there is a *fifty-fifty* sequence of communication between Jesus and Nicodemus, but in the later part Jesus takes full control of the discussion.⁷² Nicodemus represents not only the Jews of his time but also those who believed in Jesus after seeing his signs (see v. 2; cf. 2:23–25). Jesus, however, represents the new community of believers.⁷³ Jesus’ position as the protagonist is portrayed in dignified terms.⁷⁴ The dialogue genre is used to make Jesus’ voice known and ultimately to reveal his identity. The reader comprehends the complex theological and christological aspects of the story to dialogue with his/her own contextual realities.⁷⁵

Along with character movements and thematic development, the narrator employs literary devices in order to impress the audience (cf. Court, 1997: 79;

69 Here the dialogue is between Nicodemus, the Jewish leader, and Jesus, the leader of the newly emerging group.

70 As Bowman (1975: 11–12) rightly states, the communicator [i.e., Jesus] is deciphered as the message.

71 Resseguie (2005: 246) comments that, “Nicodemus progressively develops as a character in each of his three appearances (i.e., 3:1–21; 7:50–52; and 19:35). Initially, the narrator tells us about Nicodemus, using a string of epithets that places him within Israel’s dominant culture: ‘Now there was a Pharisee named Nicodemus, a leader of the Jews’ (3:1). He is identified as a man (‘now there was a *man*,’ not translated in NRSV), then a Pharisee, and finally a ‘leader of the Jews.’”

72 Dodd (1960: 303) says that, “The transition from dialogue to monologue is characteristic of this writer’s manner.”

73 The narrative deals multifarious levels of dialogues in a dynamic way: *first*, between the interlocutors within the story; *second*, the praxis-oriented heaven and earth dialogue; *third*, the narrator and the historical readers; and *fourth*, the narrator’s dialogue with the current readers (cf. Ricoeur, 1988: 171). Refer to Powell, 1990: 14; Lausberg, 1960/1998; Mitchell, 2006: 615–33; Sternberg, 1985: 282.

74 Resseguie (2005: 246) states that, “If John 3 were the only narrative about Nicodemus, he would remain a flat, static character, but the subsequent cameos suggest a dynamic or developing character who adopts a new point of view in his encounter with the divine.”

75 Refer to Bailey and Vander Broek, 1992: 176; Köstenberger, 2004: 117–32; Brown, 1966: 129–49; Milne, 1993: 74–80.

cf. Chatman, 1978: 151). The use of *double meaning-misunderstanding-clarification* format (cf. Witherington, 1995: 103; Hamid-Khani, 2000: 33–61) and the narrative technique of *equilibrium* help the narrator to reveal the perspectival conflict of the story (cf. Chatman, 1978: 48; Hamid-Khani, 2000: 33–61). Gench (2007: 24–5) is of the opinion that, “Nicodemus is a character who may well evoke our sympathy, even empathy, as we too struggle to comprehend an enigmatic Jesus.”⁷⁶ A circular way of communication, through the means of ‘encoding’ and ‘decoding,’ takes place not only within the narrative world but also between the narrator and the reader.⁷⁷ While the narrator shares the story with the ever-present reader, the reader has all the rights to respond back to the story-teller for further clarification. The narrator uses the literary technique of defamiliarization to present the story afresh before the reader (cf. Resseguie, 2001: 27–8). Nicodemus’ lack of belief and lack of knowledge necessitates a dialogue.⁷⁸ The use of revelatory language (cf. Traugott and Pratt, 1980: 1–35; Fairclough, 1992: 12–36) evokes diverse reactions among the readers. The reader is given a choice either to accept or to reject the life-giving light of the world (v. 19). Through all these means, the story is presented performatively (cf. Elam, 1980: 213–20; Van der Watt, 2010: 139–67).⁷⁹

Meso-Analysis

The polyvalent analysis of the dialogue, which into consideration multiple levels and aspects, helps us to understand a wider outlook of the literary genre. With this intent, we will examine the episode development of John 3:1–21. The content of the *dialogue leading to monologue* is centered on the theme of “new birth” and other attached themes like God’s love for the world through Jesus, the requirement of believing in God’s only begotten son, and the attainment

76 Witherington (1995: 92) says that, “What is striking about the characterization of Nicodemus is that though he actually appears in only seventeen verses in this gospel, and speaks only sixty-three words, we feel we know him rather well, and apparently the audience is meant to develop a certain sense of kinship or identity with him.”

77 Cf. Schramm, 1964; Kumar, 2003: 19; Raja and Prabhakar, 2006/2008: 168–9; Powell, 1990: 8–9.

78 Cf. Reinhartz, 1994: 571; Rensberger, 1988: 113–6; Kysar, 1984: 33; Brant, 2004: 164.

79 Several studies have been devoted to the specific question of language and its roles in the drama. One of the earliest and most important, after the founding work of Veltrusky (1941, 1942) and Honzl (1943), is Ingarden (1958), a phenomenological view of linguistic functions, concerned with the ontological, proairetic and expressive status of the dialogue. Cf. Elam, 1980: 218.

of eternal life (cf. Kermode, 1987: 450; Van Tilborg, 1993: 47–53).⁸⁰ In order to present the theme persuasively, the narrator uses a *teacher to teacher* (or A to B and B to A) dialogue format (cf. Moloney, 1998: 91–4; Köstenberger, 2004: 117). The episode reveals the identity of Jesus yet another time and invites the reader toward the new experience in relation to him. Thus the content, form, and function of the dialogue together achieve the goal of the narrative (cf. Aune, 1986: 65–91). While discussing the Platonic dialogues, Press (2007: 5; cf. Tan, 1993: 28; Hess-Lüttich, 1985: 199–214) states that, “The literary and dramatic aspects are taken to be the ‘form,’ and this is to be strictly separable from the arguments, which are the ‘content.’” As Press says, in John, content and form are separable, and at the same time they merge together to function in relation to the reader. Different from the dialogue turned monologue section in 1:19–34, where the dialogue and the subsequent monologue happen within a span of two days, in 3:1–21 the dialogue and monologue are sequential and without a break. The episode (3:1–21) is placed between the short episodes at 2:13–22 and 3:22–30.⁸¹ This sequential feature of narratives and dialogues sets an *analeptic* and *proleptic* background for the Nicodemus story at 3:1–21 (cf. Lausberg, 1998).⁸²

The narrator presents Jesus and Nicodemus as characters of good and evil; hence, symbolically, the dialogue can be considered as one of *good and evil*. Malina and Rohrbaugh (1998: 81) point out that, “Nicodemus functions as a kind of foil who offers Jesus the opportunity for an explanatory monologue.”⁸³ Not only the interlocutors, but also the narrator gets involved in the process of the discourse (see Vellanickal, 1977: 169–201). The physical structure and the

80 Schnackenburg (1980: 1:367) says that, “According to the usage of ἀνωθεν elsewhere in John (3:31; 19:11, 23), and his doctrine of ‘birth from God’ (1:13; 1 John 2:29; 3:9; 4:7; 5:1), the only justifiable translation is ‘from above.’”

81 Carson (1991: 185) says that, “The one who ‘knew all men,’ who ‘did not need man’s testimony about man’ (2:24–25), now enters into a number of conversations in which he instantly gets to the hearts of individuals with highly diverse backgrounds and needs—Nicodemus (3:1–15), the Samaritan woman (4:1–26), the Gentile official (4:43–53), the man at the pool of Bethesda (5:1–15), and more.” Cf. Beasley-Murray, 1987: 45–56; Painter, 1993: 195–9; Barrett, 1978: 202–19; Blomberg, 2001: 91–5; Dodd, 1963: 328–34.

82 Stibbe (1993: 54) states that, “Nicodemus is depicted as ‘a man’ (ἄνθρωπος) in v. 1, while Jesus, at the very end of the dialogue, describes himself twice as ‘the Son of Man’ (τὸν υἱὸν τοῦ ἀνθρώπου). Here ‘a man’ comes face to face with *the* Heavenly Man. The archetype of Jewish wisdom and pedagogy encounters the personification of heaven’s Truth.”

83 Stibbe (1993: 58) states that, “The fundamental revelation which the narrator gives the reader in vv. 16–21 concerns the nature of God and the nature of humanity. Indeed, the narrator’s words highlight the fundamental aspects of the God-humanity dualism.”

nature of the dialogue can be ascertained only in comparison to the previous and the latter dialogues. The narrator directs the reader's attention from a *challenge-and-riposte dialogue* (2:13–22) to a *pedagogical dialogue turned monologue* section (3:1–21). Nicodemus' appearances in 7:45–52 and 19:38–42 are decisive in order to understand the overall characterization of the person.⁸⁴ The narrative provokes the reader to *see* and *enter* the kingdom of God, being born from above, being born of water and spirit, believe in the saving work of the Son of Man, have the experience of eternal life, and being ignited by the light of the world (cf. Lee, 1994: 48–51; Van Tilborg, 1993: 47–53).⁸⁵ The performative language of the narrator is a power-generating factor for the reader for persuasion and action (cf. Van Dijk, 1976: 23–55). In a more clear sense, Jesus the protagonist and the narrator together construct this story with intent. The narrator's presence as a post-resurrection composer is vivid in vv. 16–21. The snippet is dramatic as the narrator delineates the characterization, sets a clear point of view, and plots the episode progressively through a dialogue (vv. 1–10), a transition (v. 10), and a monologue (vv. 10–21; cf. Bowles, 2010: 7–30; Warren and Wellek, 1955: 12–5).⁸⁶ Through all these means the implied reader gathers further knowledge about the person and work of Jesus.⁸⁷ The narrator introduces the characters as representatives as they represent two diverse communities, and use symbolic and dualistic elements like darkness and light in order to distinguish one from the other.⁸⁸ Thus, the pedagogical dialogue turned monologue communicates the story of Jesus rhetorically and persuades the reader for positive action.

84 Lee (1994: 57–8) says that, “Nicodemus is the representative of those who are unable to move beyond their struggle for understanding to the resolution of faith.”

85 Refer to Moloney, 1998: 89.

86 Moore (1989: 15; cf. Foster, 1927: 93; Brooks, 1984: 3–5) is of the opinion that, “Plot and character are inseparably bound up in the reading experience. . . . Each works to produce the other. Characters are defined in and through the plot, by what they do and by what they say. The plot in turn comes into view as characters act and interact.” What Moore says here is apt with regard to the story of John 3:1–21.

87 Newheart (1989) discusses in his book about the engagement in the activity of reading. Cf. Tolmie, 1999: 115–144; Powell, 1990: 19–20; Van Aarde, 2009: 383–5.

88 Moloney (1998: 96) says that, “The language of the Prologue returns as Jesus speaks of ‘life,’ ‘light,’ and ‘darkness’ (vv. 18–21; cf. 1:4–8). Belief leads to freedom from condemnation and to life, but unbelief produces condemnation and death (v. 18).”

A Report-and-Defense Dialogue to a Narrative Commentary (3:22–36)

Setting of the Dialogue

The expression Μετὰ ταῦτα ('after this') in v. 22 connects the short episode at 3:22–36 with the Nicodemus episode (3:1–21). While Moloney (1998: 105; cf. Keener, 2003: 575) says that it is "an expression often used in the Fourth Gospel to indicate a new stage in the narrative,"¹ Köstenberger (2004: 135) suggests that "(Μετὰ ταῦτα) is meant to suggest that these events occurred at an unspecified time interval after Jesus' Jerusalem ministry." One of the remarkable features of v. 22 is that the narrator explains the shift of setting from Jerusalem to the Judean countryside (cf. Dodd, 1960: 308).² The narrator comments that Jesus spent some time in the Judean countryside with his disciples and engaged in the ministry of baptism (v. 22b).³ He brings to the notice of the reader another movement parallel to Jesus' movement, i.e., John was baptizing at Aenon near Salim (3:22–36; cf. 4:1–2; see Morris, 1995: 210).⁴ Thus at the larger context (vv. 22–24), two events of baptism are outlined: one is of Jesus and his disciples and another is of John the Baptist and his disciples (cf. Culpepper, 1983: 132–3). The specific context can be described in the following two ways (vv. 25–26a): *first*, a discussion about purification emerges between John's disciples and a

1 Cf. Köstenberger, 2004: 135; Carson, 1991: 209; Keener, 2003: 575; Lindars, 1972: 164.

2 Brown (1966: 150–1) translates it as 'Judean territory.' He quotes Bultmann (1971: 123) and says that, "the real inference is that Jesus went out from the city into the country districts of Judea; and we believe that this could be the adapted meaning of the present context."

3 This is not the usual μένειν, but διέτριβειν. See Brown, 1966: 151. Moloney (1998: 105) describes it as follows: "Jesus and his disciples move away from the city of Jerusalem into the broader geographical context of 'the land of Judea.' In this new place Jesus and his disciples remained together, and Jesus baptized. The imperfect tense of the verb 'to baptize' (ἐβάπτισεν) indicates that he resumed a habitual practice (v. 22)."

4 The name 'Aenon' is from the Aramaic plural of the word for 'spring,' while 'Salim' reflects the Semitic root for 'peace.' Bennema (2009: 23) says that, "John appears to move freely in the wilderness along the Jordan valley, between Bethany in Peraea (1:28; 3:26; 10:40) and Aenon in Samaria (3:23)."

Jew (cf. Pryor, 1997: 15–26; Greeven, 1964: 2:893);⁵ and *second*, John's disciples bring the matter to their master and the discussion continues at another level. From their utterance in v. 26b (i.e., the expression πέραν τοῦ Ἰορδάνου, 'across the Jordan') the reader understands that all the previous utterances in 1:19–36 took place on the one side of the River Jordan. This sets a *geographical setting* for the entire story (cf. Resseguie, 2005: 87).⁶ In contrast, the incidents narrated in vv. 22–36 are happening on the other side. While the setting of the 'wedding at Cana' was a Galilean countryside, the setting of 3:22–36 is a Judean countryside (cf. Witherington, 1995: 107–8).⁷ Thus the two urban stories of cleansing of the temple at Jerusalem and the Nicodemus event are set within an *inclusio* of two country-side stories. Johannine dialogues develop at different settings: from the countryside to the urban (2:1–12 to 2:13–22/3:1–21) and from the urban to the countryside (2:13–22/3:1–21 to 3:22–36). The rural and urban configuration of events and dialogues presents one of the literary and dramatic features of Johannine narratives.

Micro-Analysis

In the prologue (1:1–18), the narrator presents both Jesus and John the Baptist, one as the *Word* and the other as a *Witness* (cf. Borchert, 1996: 187).⁸ The rest of chapter one introduces dialogues (and a monologue) of John the Baptist and Jesus with the Jews and the disciples (1:19–51). Chapter two and the first part of chap. 3 are mostly dominated by dialogues, i.e., *dialogues merged into narratives* (2:1–12, 13–22) and a *dialogue leading to monologue* (3:1–21).⁹ Sanders and Mastin (1968: 132) state that, "The whole passage 3:22–30 gives the impression of an interruption, breaking the continuity between vv. 16–21 and 31–36,

5 The word ζήτησις is translated as "discussion," "debate," "controversy," "controversial issue," or "investigation." Cf. Larsson, 1981: 2:103. Keener (2003: 575; cf. Stibbe, 1993: 60) is of the opinion that, "Central to the setting is the matter of ritual purification; John's disciples disagree with traditional views about purification (3:25), as does the Fourth Gospel's author (2:6; cf. 11:55)."

6 Resseguie (2005: 95) says that, "Rivers are boundaries that separate one side from another, and thus are thresholds from one place to another. They may also represent metaphorical thresholds such as the abandonment of a past life and the beginning of a new life."

7 Bruce (1983: 93) states that, "It is simplest to understand 'the Judean land' as the country districts of Judea, outside the city."

8 Refer to Bennema, 2009: 26; Thomaskutty, 2014: 139.

9 Most of the dialogues of John's Gospel are presented along with the running narratives. In another sense, most of the dialogues are wrapped up with narrative sections.

which can be regarded as two parts of a single meditation.”¹⁰ What Sanders and Mastin suggest makes sense as the two sections, i.e., 3:16–21 and 31–36, show thematic continuity. But the perplexed statement of John’s disciples (v. 26) and his response to them (vv. 27–30) bring a conclusion to the story of John the Baptist (cf. Van Tilborg, 1993: 70–7).

In the pericope, a discussion (ζήτησις) arose between John’s disciples and a Jew about purification (v. 25; καθαρισμοῦ) and that resulted into the dialogue proper (vv. 26b–30; cf. Pryor, 1997: 15–26).¹¹ The content of the dialogue at 3:26b–30 is based on the dispute that developed between John’s disciples and a particular Jewish person (v. 25). Jesus is addressed as a *Rabbi* in 1:38, 49 and 3:2; and, now, John the Baptist is also addressed as a *Rabbi* (cf. Riesner, 1992: 807–11).¹² After introducing *Rabbi Jesus* in the previous episodes, the narrator, now, introduces *Rabbi John* in juxtaposition (cf. Lee, 1994: 58).¹³ John’s disciples address him Παῖβι and inform him about an incident in four successive clauses as follows: *first*, “the one who was with you across Jordan,” *second*, “to whom you testified,” *third*, “here he is baptizing” (cf. Dockery, 1992: 55–8; Borchert, 1996: 188–92), and *fourth*, “and all are going to him” (cf. Brodie, 1993: 205–6). All the four clauses are used to tell facts about Jesus.¹⁴ The first two establish the connection between Jesus and John, and the last two caution the way Jesus’ activities becoming a challenge to John’s mission. John’s response contains the following four aspects: *first*, his implicit statement about his call (as a witness; v. 27); *second*, his analeptical statements, “I am not the Messiah” (v. 28; cf. 1:20) and “I have been sent ahead of him” (v. 28; cf. 1:27, 30);¹⁵ *third*,

10 Bultmann (1971: 132) brings forward vv. 31–36 to follow vv. 1–21, thus making these verses all part of the ‘discourse of Jesus.’

11 Witherington (1995: 108) views that, “The issue here is not Christian baptism, even when we are discussing what Jesus’ followers are doing, but rather various forms of Jewish purification rituals and their respective merits.” Moloney (1998: 105; cf. Neyrey, 2009: 124–5) states that, “The debate ‘over purifying’ (περὶ καθαρισμοῦ) is stated in the most general terms (cf. 2:6), but in this context it must be related to vv. 22–24. There is an unresolved problem between the disciples of the Baptist and ‘a Jew’ concerning the baptisms administered by Jesus and by John (v. 25).”

12 Smith (1999: 104) says that, “John’s disciples now turn to him. . . . They call John ‘Rabbi,’ agreeing exactly with what Jesus’ disciples initially called him (1:38).”

13 It is more similar to the way Jesus and Nicodemus are presented in the previous episode (both as ‘teachers’). See Thomaskutty, 2014: 141.

14 See Keener, 2003: 574–81; Carson, 1991: 208–12; Barrett, 1978: 219–27; Sanders and Mastin, 1968: 131–4.

15 Smith (1999: 105) says that, “Again John says ‘Messiah’ in the NRSV, but here the Greek is *Christos* (Christ), which in effect becomes a technical Christian theological term or title.”

his use of the metaphor of the *bride*, *bridegroom*, and *friend of the bridegroom* (v. 29a; cf. Van Tilborg, 1993: 75–6), and his emphasis on the duty as a friend of the bridegroom and the joy of fulfilling that (v. 29b; cf. Dodd, 1963: 282–5, 385–6);¹⁶ and *fourth*, John's aim of life: "he [Jesus] must increase, but I must decrease" (v. 30; cf. Neyrey, 2009: 123–42).¹⁷ Köstenberger (2004: 133; cf. Van Tilborg, 1993: 75–6) makes it clear that, "In a poignant metaphor, John describes his [John the Baptist's] role as that of 'best man,' as 'friend of the bridegroom' (3:29), who rejoices with the groom [i.e., Jesus] without any sense of rivalry or competitiveness." The interlocutors within the dialogue section use rich language and that is highlighted through the narration of the story.

The context of the dialogue (3:25–30) is well addressed through the description of the *itinerary* in 3:22–24. This dynamic presentation of narratives and a dialogue is intentional for clearing up the perplexity of the community of John the Baptist (cf. v. 26).¹⁸ The speech clauses of John the Baptist, such as "I am not the Messiah, but I have been sent ahead of him," "my joy has been fulfilled," and "he must increase, but I must decrease," are intended to prove that he is not the Messiah (cf. Ridderbos, 1987/1997: 146–7; Pryor, 1997: 15–26). John's final statement (v. 30) is becoming efficacious as Jesus' ministry gets increased and his own ceases from hereafter (cf. Brodie, 1993: 201–2). Soon after the short dialogue, the narrator appears with his commentary as a continuation to the dialogue (vv. 31–36; cf. Malina and Rohrbaugh, 1998: 92). The change of tone from vv. 27–30 to vv. 31–36 proves that the section at vv. 31–36 is a narrative explanation.¹⁹ The narrator emphasizes the following four things in his commentary: *first*, v. 31 has a specific message telling about the paradoxical functions of the one 'from above' and those who are 'from below' (cf. Ridderbos, 1987/1997: 148–9; Wallace, 1996: 359);²⁰ *second*, vv. 32–33: one from above testifies about 'what he has seen and heard,' but no one believes (cf. 1:10–11). His testimony is a certification to affirm that God

16 Refer to Bennema, 2009: 26; Brodie, 1993: 202; Culpepper, 1983: 132–3; Bruce, 1983: 93–8; Blomberg, 2001: 95–8.

17 Smith (1999: 105) says that, "John's concluding word is well crafted to ensure that his disciples, and the reader, are left with no doubt about who is more prominent in their relationship."

18 Here, the 'community of John the Baptist' is comprised of those who followed him from the beginning.

19 Mainly two things are noticeable: *first*, while in vv. 27–30 John uses personal (i.e., by the help of pronouns) terms, the section vv. 31–36 is addressed in a general sense; and *second*, John 3:31–36 is similar to 3:16–21 in terms of tone, language, and presentation.

20 Refer to Brodie, 1993: 207; Brown, 1966: 1:160.

is true;²¹ *third*, vv. 34–35: the one who has been sent from above speaks the ‘words of truth,’ gives the ‘Spirit without measure,’ and God loves him and has placed all things in his hand (cf. Michaels, 1984/1989: 66; Schnackenburg, 1980: 1:386–8);²² and *fourth*, v. 36: antithetical parallelism: between ‘whoever believes the son’ and ‘whoever disobeys the son,’ and between ‘eternal life’ and ‘not to life’ (cf. Brodie, 1993: 206–8).²³ In semantic terms, the dialogue and the succeeding narrative commentary reaffirm the messiahship and superiority of Jesus yet another time through the witnessing of the friend of the bridegroom (cf. Duke, 1985: 101; Reinhartz, 1994: 571).

The form of the dialogue as a whole can be ascertained on the basis of the following details. Rather than calling it a *dialogue leading to a monologue*, it is likely to understand the sequence in the following order: an *itinerary narrative* (vv. 22–24), an *abbreviation narrative* (vv. 25), a *dialogue* (vv. 26–30), and a *narrative commentary* (vv. 31–36). The plot structure of the exchange shows that the story begins as a narrative section at two levels (vv. 22–24; 25–26a) and ends as a narrative commentary (vv. 31–36).²⁴ The whole section can be broadly divided into three sub-sections: *first*, Jesus and John the Baptist are introduced in *juxtaposition* (3:22–24; cf. Powell, 1990: 32); *second*, a *dialogue* between John the Baptist and his disciples (3:25–30; cf. Neyrey, 2009: 123–42); and *third*, a *narrative commentary* (3:31–36).²⁵ The linguistic phenomenon and the stylistic development of the story prompt the reader to make a division in a more detailed manner as follows (cf. Funk, 1988: 5–7; Botha, 1991: 71–87): *first*, Jesus’ itinerant mission (v. 22); *second*, a character juxtaposition (vv. 23–24); *third*, an *abbreviated dialogue* in narrative format (v. 25; cf. Pryor,

21 Michaels (1984/1989: 66) says that, “John the Baptist is the prototype of all who endorse God’s truthfulness by recognizing Jesus as his unique messenger. In that sense, John is the first Christian.”

22 Strachan (1941: 19) says that, “In the Fourth Gospel the words of Jesus are the words of God (3:34).”

23 Resseguie (2001: 10) states, “In 3:31–36, it is unclear whether John the Baptist is speaking or the narrator. Similarly, does Jesus speak in 3:13–21 or the narrator?” Culpepper (1983: 42) labels this as “a classic instance of the blending of the narrator with Jesus’ voice.”

24 The utterances of any character (here, of John’s disciples and of John) can be interpreted “only with respect to the person who utters it and the situation in which he utters it” (cf. Genette, 1980: 212). See more about ‘plot and character’ in Moore, 1989: 14–5.

25 Talbert (1992: 105) considers 3:22–4:3 as a unit held together by an inclusion: “3:22–26 ([a] Jesus comes into Judea, 3:22; [b] Jesus is baptizing, 3:22; [c] John’s disciples feel competition with Jesus, 3:26) and 4:1–3 ([c] Pharisees hear about competition over baptism, 4:1; [b] Jesus himself does not baptize, but only his disciples, 4:2; [a] Jesus leaves Judea, 4:3).” Painter (1993: 198) treats vv. 22–36 as a transition to the Samaritan incident (4:1–3).

1997: 15–26);²⁶ *fourth*, a dialogue proper (vv. 26–30; cf. Duke, 1985: 83); and *fifth*, a narrative commentary (vv. 31–36).²⁷ The pericope maintains several literary features. In vv. 22–24, the narrator introduces a pair of juxtaposed events followed by an *explanatory note* (cf. Brown, 1966: 1:cxviii–cxv; Tenney, 1960: 350–64).²⁸ In v. 29, he uses a *proverbial* statement. According to Burer (2006: 201), “In a very real sense, the narrator mediates the story, guiding the reader to understand and interpret characters and events a certain way.”²⁹ The narrative commentary begins and ends with a *stylistic inclusio* as both v. 31 and v. 36 are examples of *antithetical parallelism* (cf. Resseguie, 2005: 56–8). The entire section is a portrayal of the narrator as the expressions Μετὰ ταῦτα (v. 22), Ἐγένετο οὖν ζήτησις (v. 25), and Ὁ ἄνωθεν ἐρχόμενος (v. 31) provide explanatory beginnings (cf. Schnackenburg, 1980: 1:380–418).³⁰ These literary peculiarities, stylistic elements, character movements, and dramatic features bolster the development of the narrative syntactics.³¹

As mentioned above, the entire pericope maintains a *narrative, dialogue, and narrative* sequence in order to wrap up the dialogue dynamically within the narrative (cf. Lee, 1994: 58). While the characters who involve in the dialogue appear before the reader as people of arguments and convincing statements, the narrator takes up the subject matter of the story persuasively through his presentation and narrative framework.³² The speech forms include elements of *complaint* or *information, gossip* or *report* (v. 26; cf. Malina and Rohrbaugh, 1998: 92), *confession, witnessing, and teaching by way of a metaphor* (vv. 27–30)—and they together contribute toward the narrative flow of the pericope (cf. Lee, 1994: 58).³³ The narrator’s method of focalization of John the Baptist is obvious here; while he restricts the dispute between John’s disciples

26 Neyrey (2007: 84) says that, “Whereas the NRSV translates the phrase as ‘a discussion about purification’ (3:25), the Greek term ζήτησις also means ‘controversy’ or ‘dispute.’”

27 Dodd (1960: 308; cf. De Jonge, 1977: 29) considers 3:22–36 as a dialogue leading to monologue. But he is not able to provide clues about who the real speaker of the monologue (i.e., the narrative commentary, vv. 31–36) is.

28 The explanatory note is: “John, of course, had not yet been thrown into prison” (v. 24).

29 Neyrey (2007: 87) considers John 3:31–36 as a peroration or conclusion to John 3:1–21. Keener (2003: 581) considers this portion as the author’s “theological reflection” on the Baptist’s testimony.

30 See Bennema, 2009: 26–7; Blomberg, 2001: 95–8; Stibbe, 1993: 59–61.

31 The narrative grammar of the episode shows ample evidences about the conscious arrangement of the larger unit. Refer to Brant, 2004: 114; Elam, 1980: 157; Funk, 1988: 6.

32 For example, John the Baptist and his disciples in the present snippet.

33 Blomberg (2001: 97; cf. Van der Watt, 2009: 305–40; Ridderbos, 1987/1997: 147; Brant, 2004: 253; Baldick, 1990: 134) says that, “Verse 28 finds John echoing his teaching of 1:20. His

and a certain Jew within a narrative (v. 25), he reports the dialogue between John and his disciples in detail (vv. 26–30; cf. Neyrey, 2007: 84–6).³⁴ As Stibbe (1993: 59–61) rightly points out, this dialogue contains the *climactic pronouncement* of John the Baptist. Malina and Rohrbaugh (1998: 92; cf. Dodd, 1960: 308) say, “The *report* to John here indicates that Jesus is a subject of *gossip*.”³⁵ From the above arguments a paradigmatic reader gathers that the dialogue is introduced to bring forth the *climactic pronouncement* of John, which has elements of a *defence*, *testimony*, and *confession*. All the above suggestions help us to fix the form of the dialogue as a *report and defensive speech* or a *complaint and clarification*. The dialogue is flavoured with literary devices like *analepsis* (v. 28; cf. Baldick, 1990: 9), *prolepsis* (v. 29; cf. 16:20–22; Brant, 2004: 247, 250), *repetition* (v. 28; cf. 1:20b; 1:27, 30; cf. Van der Watt, 2009b: 87–108), and *contrast* or *antithetical parallelism* (v. 30) in order to persuade the reader. The above details inform the reader that John 3:22–31 has a form of a *report and defence dialogue* followed by a *narrative commentary*.

At the pragmatic level, we may have to look at the dynamic interlocking of the text and the reader.³⁶ As we have already noticed, the *report and defence dialogue* (vv. 26–30) functions within the framework of the larger pericope. A serious reader may raise a question, ‘Why is John the Baptist again in the scene after a pause?’ The answer to this question is critical for understanding the function of the dialogue (cf. Pryor, 1997: 15–26). John the Baptist’s presence and utterances reaffirm the messiahship and superiority of Jesus (vv. 28, 30).³⁷ His defensive speech provides information concerning the identity of Jesus (cf. Court, 1997: 84–5; Chatman, 1978: 151). John introduces Jesus as one from the Father (v. 27), the Messiah (v. 28), the bridegroom (v. 29a), one who has a heavenly

addition in this context takes the form of a short metaphor or parable about a bridegroom and his friend (v. 29), which he then applies to Jesus and himself (v. 30).”

34 See Tolmie, 1999: 29–38; Resseguie, 2005: 167–92.

35 Malina and Rohrbaugh (1998: 92) say that, “Gossip talk is always [implicitly or explicitly] evaluative talk. It discusses people in relation to group values and expectations and in relation to each other.”

36 Powell (1990: 14; cf. Aristotle, 1991: viii–16; Thiselton, 1992: 31; Lausberg, 1960/1998) says that, “Within literary circles, rhetorical criticism is viewed as a pragmatic approach to literature that focuses on the means through which a work achieves a particular effect on its reader.” He says further that, “The Roman poet and satirist Horace thought the purpose of writing as either to instruct or to delight the reader or, preferably, to do both (Horace, *Art of Poetry*). Cicero mentioned a third function, to move or persuade (Cicero, *Ora* 69).”

37 Ridderbos (1987/1997: 147) states that, “relationship between John and Jesus is now elaborated with the aid of a wedding metaphor. The point of comparison is the difference between the bridegroom and ‘the friend of the bridegroom.’”

‘voice’ (v. 29b), and who is about to increase (v. 30; cf. Schnackenburg, 1980: 1:410–8).³⁸ Furthermore, the implied author provides additional information about Jesus (who is ‘from above’) in comparison to John (who is ‘from below’; cf. vv. 31–36). As Ricoeur (1988: 3:166–7) states, “the reader is, finally, the prey and the victim of the strategy worked out by the implied author.”³⁹ While the implied author informs through the character dialogue (vv. 26–30) and the narrative explanation (vv. 22–25, 31–36), the implied reader acquires further knowledge about the identity of Jesus (cf. Tan, 1993: 50–89).⁴⁰

The *report and defense* dialogue is at the centre of the narrative section and the narrative keeps it as a dynamic and reader-friendly snippet. Though ‘absent’ from the scene, Jesus’ character develops as a dynamic and progressive one; though ‘present,’ John’s character plays the role of a witness and recedes to the background.⁴¹ An evaluation speech is paramount in the *report and defence dialogue* section, especially in John’s defense (vv. 27–30). The evaluation speech further develops through the narrative commentary (vv. 31–36; Malina and Rohrbaugh, 1998: 92; see Figure 21).⁴² John’s response paves way for the smooth flow of the succeeding narrative commentary (i.e., 31–36; cf. Tenney, 1994: 306).⁴³ John’s speech in v. 30 can be considered as a

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- 38 Jesus is also addressed as the bridegroom, one who comes from above, one who testifies, one whom God has sent in order to speak the words of God, one who gives the Spirit without measure, and one whom Father loves. The reader of the story is being persuaded through these christological details as the larger story of John is written “so that you (the reader) may come to believe that Jesus is the Messiah, the Son of God” (20:31).
- 39 Ricoeur (1988: 3:166–7) says that, “From a purely rhetorical perspective, the reader is, finally, the prey and the victim of the strategy worked out by the implied author, and is so to the very extent this strategy is more deeply concealed.”
- 40 The dialogue proper (vv. 26b–30) of the episode introduces themes such as baptism, witness, *bride*, *bridegroom*, and *friend of the bridegroom* interaction, rejoicing, spirit, joy, fulfillment and increase of Jesus/decrease of John with a renewed interest.
- 41 Neyrey (2009: 126–42; cf. Smith, 1999: 105; Witherington, 1995: 109–10) states that, “John makes one of the most counter-cultural statements in the New Testament: ‘He [Jesus] must increase, but I must decrease’ (v. 30). . . . For John insists that he is not pained or distressed at Jesus’ ‘increase.’ And so he readily surrenders his reputation and honor, which belong to Jesus by right.”
- 42 See Guthrie, 1994: 1032–3; Filson, 1963: 47–9; Bernard, 1929: 127–32; Milne, 1993: 80–2; Tenney, 1994: 306–7.
- 43 Barrett (1978: 219) says that Jesus is superior and he is “unlike John and the Jews, he is not of the earth but from above.”

Character comparison	
John the Baptist	Jesus
Rabbi, from the world (3:26, 31–36)	Rabbi, from God (3:2, 31–36)
Witness (3:28)	Word (1:1–5, 14)
I am not (3:28)	I am (6:35, 41, 48, 51; 8:12; 9:5; 10:7, 9, 11, 14; 11:25; 14:6; 15:1, 5)
Friend of the bridegroom (3:29)	Bridegroom (3:29)
Baptizes, and his disciples are complaining (3:22–26)	Baptizes, and all are going to him (3:26)
One who was sent ahead (3:28)	One who came after (1:27, 30)
One who hears and rejoices (3:29)	One who has a voice (3:29)
One who decreases (3:30)	One who increases (3:30)

FIGURE 21 *Characterization of John the Baptist and Jesus.*

properly carved conclusive statement.⁴⁴ Through all these means, the backgrounded Jesus is foregrounded to the reader's attention.

The narrator finds the significance of presenting the matter in a rhetorical and dialogical way (cf. Black, 2001: 9).⁴⁵ John gives an implicit call to his disciples to turn to Jesus. His utterances such as "I am not the Messiah"

44 Barrett (1978: 219) is of the opinion that John's intention is "to bring out the truth expressed in 3:30, possibly with some polemical intention against the adherents of the Baptist." Similarly, Guthrie (1994: 1032) points out that, "John the Baptist repeated the superiority of Jesus, as he had already done in chap. 1. It was not only John who must decrease, but the old order which he represented."

45 The rhetorical reding of the story enables us to understand the event in contextually-inclined terms. Flemming (2005: 237; Bauckham, 1998; Burrige, 1992; Classen, 2000: 91) says, "In recent years, there has been a growing recognition that the gospel writers were strongly influenced by the literary models and conventions of their day."

(v. 28), “I have been sent ahead of him” (v. 28), “he who has the bride is the bridegroom” (v. 29), and “He must increase, but I must decrease” (v. 30) are words of complete surrender (cf. Blomberg, 2001: 95–8).⁴⁶ The dialogue between John and his disciples ends the mission of the Baptist’s movement strategically. The narrative style of the pericope, through character contrasts or juxtapositions (cf. Brodie, 1993: 207), repetition (cf. Van Tilborg, 1993: 71–5), dramatic interactions (cf. Brant, 2004: 114; Elam, 1980: 157, 176–8), specific details, and interchange of narratives, is a significant aspect for a reader to consider.⁴⁷ The performative role of language is obvious through the literary devices and the foregrounding and backgrounding characterization of Jesus and John.⁴⁸ The narrator takes up the subject matter of John’s surrender with importance and coins the *report and defence dialogue* to put an end to the existing juxtaposition between Jesus and John.

Meso-Analysis

The content of the dialogue is circumscribed around Jesus’ messiahship and his superiority over John the Baptist.⁴⁹ The episode has the format of a *report and defence dialogue* followed by a *narrative commentary*. It functions to direct the attention of the reader toward Jesus the Messiah through character juxtaposition (cf. Greimas, 1987: 63–83; Lothe, 2000: 3–10). Thus the content, form, and function of the dialogue genre contribute to the narrative flow of the episode.⁵⁰ The plot of the entire episode is to bring the reader’s attention to the unquestionable affirmation that ‘Jesus is the one with authority from

46 Blomberg (2001: 97; cf. Schnackenburg, 1980: 1:416–7) states that, “Johannine language again intrudes into the dialogue. Most notable is the Baptist’s reference to his joy being complete” (v. 29; cf. especially 1 John 1:4).

47 Ridderbos (1987/1997: 144; cf. Chatman, 1978: 147–95; Tolmie, 1999: 21–2; Funk, 1988: 2–3; Van Aarde, 2009: 381–418) considers some of the narrative statements as “parenthetical statements.” Powell (1990: 33) says that, “‘Interchange’ involves an alternation of elements in an ‘a, b, a, b’ pattern. (In Luke 1–2, the narrative alternates between nativity stories dealing with John the Baptist and ones dealing with Jesus).”

48 Cf. Van der Watt, 2010: 139–67; Funk, 1988: 11; Witherington, 1995: 109; Traugott and Pratt, 1980: 1–34.

49 Refer to Maniparampil, 2004: 217.

50 The *semantic*, *syntactic*, and *pragmatic* levels of interpretation are at work here (cf. Chandler, 2002/2007: 196; Louw, 1992: 17–30; Louw and Nida, 1989).

above.⁵¹ The episode has both *implicit* (v. 25) and *descriptive* (vv. 26–30; cf. Witherington, 1995: 108–10) dialogue trends as well as a *narrative commentary* at the end (vv. 31–36; see Figure 22).⁵² The narrator employs both interactional and transactional language through these multiple literary genres.⁵³ He uses rhetorics by means of characters' utterances to persuade the reader toward belief in Jesus (cf. Court, 1997: 79–85; Chatman, 1978: 151).⁵⁴ The Baptist's voice is once again brought to the attention of the reader so that his activity of witnessing may bring to a complete circle (vv. 26–30/31–36; cf. 1:19–36). From the abrupt finishing in 1:19–34 (also 1:36), the narrator brings John to his conclusive statement in 3:27–30. After John's ministry diminishes, Jesus' ministry moves to greater heights (chaps. 4–21; cf. Brodie, 1993: 203–8; Quast, 1991/1996: 26–8).⁵⁵

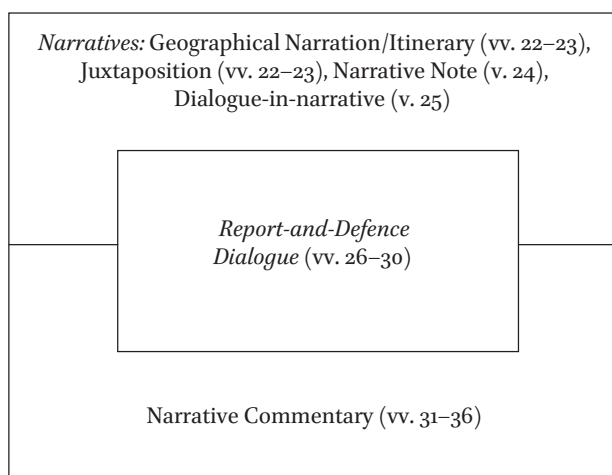


FIGURE 22 *The placement of the dialogue within the narrative framework.*

51 Lindars (1972: 169) says that, “from above takes us back to verses 3 and 7, and is synonymous with from heaven at the end of the verse (cf. v. 27). Both really mean ‘from God.’”

52 Cf. Talbert, 1992: 105–10; Keener, 2003: 574–83; Milne, 1993: 80–2; Bailey and Vander Broek, 1992: 177.

53 Tan (1993: 26) says that, “Whereas interactional language expresses solidarity or animosity or any other social relationship between interlocutors for that matter, transactional language gives emphasis to the content-bearing role of language. As such, everyday conversation is more interactional, whilst a lecture is more transactional.”

54 For more details about the stylistic aspects, refer to Thielman, 1991: 169–83.

55 Now, Jesus takes full control of the story of the gospel. Cf. Carson, 1991: 208–14; Barrett, 1978: 219–20.

The dialogues help the reader to understand the role of John the Baptist as a witness with precision, the characterization of him in relation to Jesus, his perspectives, and the way he guides his disciples to Jesus.⁵⁶ Though Jesus is physically absent, the comparative speech of John (vv. 27–30; also the narrative commentary, vv. 31–36) focuses on Jesus and his increasing mission (3:31–36; cf. Tovey, 1997: 148–50). The analeptic and proleptic movements of the dialogue help the reader to understand the larger story through narrative echo effects.⁵⁷ Now the reader is able to recollect the events foregone and to anticipate the increasing ministry of Jesus. Moloney (1998: 107; cf. Windisch, 1993: 25–64; Chatman, 1978: 146–9) states that, “The narrative of 2:13–3:36 articulates a point of view about how one should respond to Jesus and the fruits of such a response. Using ‘the word’ of Jesus as the criterion, the story points to the possibility of no faith (2:13–22: ‘the Jews’), partial faith (3:1–21: Nicodemus), and authentic Johannine belief (3:22–36: John the Baptist) *within the world of Judaism*.”⁵⁸ The use of multiple forms of dialogues in an array, such as a *challenge and riposte* (2:13–22), a *pedagogical dialogue leading to monologue* (3:1–21), and a *report and defense* (3:22–36), address diverse faith reactions of the people.⁵⁹ Thus, our multidimensional approach enables us to see how dialogue contributes to the narrative flow of the episode. The genre aspects, rhetorical features, and dramatic movements are coalesced to establish the narrative movement of the story. After using these dialogue forms and informing diverse faith reactions of the people, the narrator guides the reader to another important episode in 4:1–42.⁶⁰

56 Culpepper (1983: 133) says that, “he [i.e., John the Baptist] is bridegroom’s friend, not the bridegroom, the lamp and not the light. He is not the Christ and he does no signs.”

57 Stibbe (1993: 61; cf. Malina and Rohrbaugh, 1998: 93) finds a lot of narrative similarities between 3:1–15 and 3:31–36: *first*, from above (vv. 3, 7; cf. v. 31); *second*, heavenly origins (v. 13; cf. v. 31); *third*, earth/heaven (v. 12; cf. v. 31); *fourth*, witnessing to what has been seen (3:11; cf. v. 32); *fifth*, failure to receive the testimony (v. 11; cf. v. 32); *sixth*, the Spirit (v. 8; cf. v. 34); and *seventh*, faith and life (vv. 15, 16; cf. 36).

58 Cf. Barrett, 1978: 219–28; Blomberg, 2001: 95–8; Carson, 1991: 208–14; Bruce, 1983: 93–8.

59 Bannema (2009: 27) says that, “wedding imagery features prominently in the so-called ‘from-Cana-to-Cana’ section (John 2–4). Against the backdrop of a wedding, Jesus performs a miracle in Cana, indicating the arrival of the new messianic age.”

60 Moloney (1998: 104) says that, “The narrative repeats the shape of 3:1–21. Both have an introduction (vv. 1–2a, 22–24) to a discussion (vv. 2b–12, 25–30) that leads into a discourse (vv. 11–21, 31–36). An interesting feature of 2:1–3:36 emerges. Both 2:1–12 and 2:13–25 were structurally similar, as are 3:1–21 and 3:22–36.”

An Inter-Religious Dialogue in Dual-stage Setting (4:1–42)

Setting of the Dialogue

The story moves forward from the Judean countryside in chap. 3 to the Samaritan countryside in chap. 4 (cf. Overman and Green, 1992: 3:1037–54). John 4:1–42 is one of the longest dialogues in the gospel, and the expression ‘Jesus *learned* that the Pharisees had *heard*’ (v. 1) explains the way Jesus’ news was a matter of social discourse. The *central setting* (4:1–6) of the episode begins as the narrator reports that Jesus *learned* (ἐγνώ) and Pharisees had *heard* (ἤκουσαν).¹ The Pharisees hear of Jesus and make an evaluative speech about him and John the Baptist (v. 1b; cf. Brown, 1966: 1:164–75).² The narrator corrects the Pharisaic hearing about ‘Jesus as a Baptist’ (4:1; cf. 3:22) with a narrative aside: “although it was not Jesus himself but his disciples who baptized” (v. 2; cf. Borchert, 1996: 197–8).³ In vv. 3–4, the narrator reports the itinerary of Jesus as follows: *first*, he *left* Judea and *started back* to Galilee (cf. Moloney, 1998: 115); and *second*, he had to *go through* Samaria (cf. Dar, 1992: 5:926–31; Williamson and Evans, 2000: 1056–61).⁴ In v. 5a the narrator mentions that Jesus *came to* the Samaritan city called Sychar (cf. Zdravko, 1992: 3:608–9; Kok, 2010: 173–6).⁵ In vv. 5b–6, the narrator invites the reader’s attention toward the specific details of the location and time of the central dialogue: *first*, it was near the plot of ground that Jacob had given to his son Joseph (cf. Zdravko, 1992: 3:608–9); *second*, Jacob’s well was there, and Jesus, exhausted by his journey, was sitting by the well (cf. Bartholomä, 2010: 95); and *third*, it was about noon (cf. Mathews, 2009: 5–6; Kok, 2010: 173–6).⁶ Beasley-Murray (1987: 59; cf. Borchert, 1996: 197–203) says

1 Refer to Gray, 1999: 599.

2 See Köstenberger, 2004: 145.

3 Refer to Moloney, 1998: 115–6.

4 Refer to Keener, 2003: 588; Köstenberger, 2004: 146; Brown, 1966: 164–5; Tenney, 1994: 307.

5 Cf. Keener, 2003: 590; Brant, 2011: 82–3; Tenney, 1994: 307; Carson, 1991: 214–7.

6 Moloney (1998: 116) says that, “Although there is some debate over the exact location of Sychar, the narrator’s description of the city, ‘near the field that Jacob gave to his son Joseph’ (v. 5) introduces biblical and Jewish themes of the gift of water that Jacob gave (cf. Gen 48:22; cf. also Gen 33:19; Josh 24:32).” See Köstenberger, 2004: 146; Burge, 2000: 139; Conway, 1999: 106; contra Borchert, 1996: 201.

that, “The arrival at Jacob’s well (5–6) sets the stage for the meeting of Jesus with the woman of Sychar and the developments that ensue from it.”⁷ In v. 7a, a Samaritan woman came to draw water, and, in v. 7b, Jesus begins the central dialogue (vv. 7b–26).

The episode begins and ends at an *architectural* setting (vv. 7–42; cf. McHugh, 2009: 263–7), i.e., the central setting of the event (cf. vv. 1–6 and vv. 40–42), but as the dialogue progresses the narrator leads the reader through various other minor settings with the help of interludes.⁸ Talbert (1992: 111) observes that, “In scene one (vv. 7–26) the woman comes to the well (front stage); the disciples go to the city (back stage); Jesus converses with the woman (front stage).” While the first exchange remains as the general setting (vv. 7–26), the second exchange introduces an interlude (v. 27).⁹ The setting of the second exchange is described as follows: disciples entered the stage and they became astonished to see that Jesus was speaking with a woman.¹⁰ Here new characters enter the stage, which necessitates movements in the setting of the dialogue. In the third exchange (vv. 28–30), the setting moves away from *the well* to the Samaritan woman’s city: the woman left her water jar, went back to the city, and dialogues with the people (cf. Michaels, 1984/1989: 68–71).¹¹ In the fourth exchange (vv. 31–38), the setting is again the well but the interlocutors are Jesus and the disciples (cf. Bernard, 1929: 1:153).¹² In the fifth exchange (vv. 39–42), the reader is able to view a procession of the Samaritans coming toward the well in response to the woman’s invitation (see Williamson and Evans, 2000: 1056–61). The narrator introduces inferences of dialogues in v. 40 and v. 41: the Samaritans make a request to Jesus to stay with them and he stays and they

7 Cf. Ashton, 1994: 198; Culpepper, 1983: 136; Stibbe, 1993: 68; Botha, 1991: 109–12; Keener, 2003: 586.

8 The well of Jacob introduced has symbolical significance. Here Jesus’ life-giving water is contrasted with the water from the well of Jacob. See Resseguie, 2005: 103–4; Quast, 1991/1996: 35; Vincent, 1969: 112.

9 Cf. Barrett, 1978: 228–39; Keener, 2003: 587–601; Carson, 1991: 214–27; Beasley-Murray, 1987: 58–62.

10 Moloney (1998: 113) states that, “The *time sequence* of the narrative is linear. As the disciples go to buy food (v. 8), Jesus talks with a Samaritan woman. As the disciples come back she returns to the village (v. 28), and her fellow villagers begin to come toward Jesus (v. 30).”

11 Beasley-Murray (1987: 63–64) says that, “The woman left her jar—in haste, and because she intended to come back at once with others!”

12 Borchert (1996: 211) says that, “In good literary fashion the evangelist returned to his other story—the problem of the disciples’ perception, which was introduced in v. 27. John was a master at weaving two stories into a single unit.”

believe after Jesus' word (cf. Borchert, 1996: 215). These are examples of narrative abbreviations of dialogues within the episode (see Keener, 2003: 584). The above mentioned factors and settings frame the final statement of the Samaritans to the woman in v. 42 (cf. Windisch, 1993: 29–32).¹³

Micro-Analysis

First Exchange (The Central Exchange; 4:1–26)

The content, form, and function of Jesus' dialogue with the Samaritan woman can properly be understood only when we analyze the episode in comparison to the Nicodemus episode (cf. Kermode, 1987: 450–1).¹⁴ As Neyrey (2007: 88) says, “the best reading of chapters 3 and 4 occurs when they are radically compared and contrasted.” In the comparison, the following contrasts are explicit: *first*, Nicodemus' conversation *at night* vs. woman's conversation *at noon* (cf. Mathews, 2009: 1–8); *second*, Nicodemus as an *Israelite* vs. woman as a *Samaritan* (cf. Morris, 1995: 225); *third*, Nicodemus being male vs. a female; *fourth*, Nicodemus' *noble heritage* vs. the woman's *shameful past* (cf. Culpepper, 1983: 136); *fifth*, Nicodemus as a *religious teacher* vs. the woman as a *Samaritan religious devotee*; and *sixth*, Nicodemus as *impervious to learning* vs. the woman's *progressive learning* (cf. Lindars, 1972: 172–4). The role of Jesus in both the stories can be contrasted in the following way: Jesus as a *teacher from above* in the Nicodemus discourse vs. Jesus as a *prophet and Messiah* in the Samaritan woman's discourse (see Neyrey, 2007: 88). These distinctions help the reader to properly discriminate between the two dialogues. Now, we will analyze the dialogue between Jesus and the Samaritan woman in detail (cf. Quast, 1991/1996: 32–6).

The dialogue in 4:7–26 has 13 speech units, seven of which are of Jesus (vv. 7b, 10, 13–14, 16, 17b–18, 21–24, and 26) and six are of the Samaritan woman (vv. 9, 11–12, 15, 17a, 19–20, and 25). Out of the thirteen utterances, ten are addressed as λέγει (five of Jesus, vv. 7b, 16a, 17b, 21a, 26a; and five of the woman, 9a, 11a, 15a, 19a, 25a) and three are addressed with the narrative construction ἀπεκρίθη . . . εἶπεν (two of Jesus, vv. 10a, 13a; and one of the woman, v. 17a). According to Beasley-Murray (1987: 59; cf. O'Day, 1986: 130–36), “After the introduction in vv. 1–6 we have in 7–26 the dialogue of Jesus with the

13 See Beasley-Murray, 1987: 64–6; Carson, 1991: 231–3; Barrett, 1978: 243; Köstenberger, 2004: 163–5.

14 See more details about Samaritans in other passages of the NT, Luke 10:25–37; Acts 8:4–5. Cf. Joy, 2012: 144–52.

Samaritan woman. This contains two distinct themes; in 6–18 the living water from Christ, in 19–26 the worship that the Father seeks.” But a careful reading will lead us to identify three themes; in vv. 6–15 the living water, in 16–19 the woman’s personal identity, and in 20–26 worship (i.e., *water*, *woman*, and *worship*; cf. Dodd, 1960: 313). The first exchange, as a whole, begins and ends with the utterances of Jesus (v. 7 and v. 26). In vv. 7–26, Jesus takes initiative to begin the dialogue by way of a request, Δός μοι πειν (v. 7b).¹⁵ The very request surprises his counterpart and she asks “How is it that you, a Jew, ask a drink of me, a woman of Samaria?” (v. 9a).¹⁶ The unusual request of the Ἰουδαῖος brings a cultural shock for the Σαμαριτίδος.¹⁷ As Keener (2003: 585; cf. Namitha, 2000: 126) observes, “Jesus crosses at least three significant barriers in the story: the socioethnic barrier of centuries of Jewish-Samaritan prejudice; the gender barrier; and a moral barrier imposed by this woman’s assumed behaviour.” All these barriers dynamically contribute toward the characterization of the story in order to place Jesus over against the ‘other’ for effective dialogical formulations (see Figure 23).¹⁸ Jesus’ response to the woman in v. 10 points out her lack of knowledge in the following factors: about the gift of God (cf. Maccini, 1994: 35–46), about the one who asks her ‘Give me a drink,’ and about the living water (cf. Quast, 1991/1996: 33).¹⁹

In her second response (vv. 11–12), the woman reveals not only her lack of knowledge but also her misunderstanding nature. She fails to understand what Jesus utters in v. 10 (cf. Wallace, 1996: 218). Jesus speaks the ‘higher spiritual truths,’ but she thinks only in terms of the ‘lower material things.’²⁰ Expressions

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- 15 Namitha (2000: 123) says, “The dialogue between Jesus and the Samaritan woman starts with an ordinary conversation, of Jesus asking her for water. The divine-human encounter is taking place in the very midst of existential problems and ordinary circumstances of life.”
 - 16 Lindars (1972: 179–8) says that, “the situation is reminiscent of the meeting of Abraham’s servant with Rebekah (Gen 24:10–27) and of Jacob with Rachel (Gen 29:1–12), but there is no hint of literary allusion.”
 - 17 Here, the narrator ironically describes that the native woman was ‘culturally shocked’ by the request of the stranger.
 - 18 Quast (1991/1996: 32) states that, “Not only did Jews go out of their way to avoid Samaritans, but the rabbis taught that Jewish men were not to greet women in public. Jesus did not share this perspective.”
 - 19 Kanagaraj (2005: 144) is of the opinion that, “The very nature of God is to give everything that is needed for human life, both physical and spiritual. The important gift that the woman, and indeed every human being, needs is eternal life. This is expressed metaphorically as ‘living water.’” See Wallace, 1996: 218; Carson, 1991: 218; Odeberg, 1968 [1929]: 150.
 - 20 Refer to Namitha, 2000: 123.

Jesus	Samaritan woman
Stranger, Jew	Native, Samaritan
Male	Female
One who asks for a drink, but can provide living water	One who came to draw water, but never heard about living water
Not concerned of the physical bucket and well	Much concerned of the physical bucket and well
Provider of the living water, the gift of God	Satisfied with the water from the well of ancestor Jacob
One who is greater than ancestor Jacob	One who is doubtful: "Are you greater than our ancestor Jacob?"
One who can provide water that makes people never thirsty again	One who drinks of 'this water'
Provider of the water gushing up to eternal life	Concerned of water for 'this life'
One who reveals the mysteries	One who is misunderstanding
One who prophesies the secrets	One who keeps secrets
Emphasizes the importance of Jerusalem as a place of worship	One whose forefathers worshipped on 'this mountain'
One who is the hero of faith	One who is asked to believe
One who worships what he knows	One who worships what she does not know
Salvation is from the Jews, he is part of the community	Salvation is not from the Samaritans, she is part of the community
Emphasizes worshipping the Father in spirit and truth	Worshipping on 'this mountain'
'Messiah,' 'I am'	Waiting for the Messiah

FIGURE 23 *The characterization of Jesus and the Samaritan woman.*

and questions, like “you have no bucket?” “the well is deep,” “where do you get that living water?” and “are you greater than our ancestor Jacob?” (cf. Culpepper, 1983: 136), reveal her parochial understanding of these things.²¹ Jesus’ response in vv. 13–14 clearly distinguishes between the water of Jacob’s well and the water that he provides. While those who drink from the water in Jacob’s well thirst again, those who drink the water that Jesus provides will never be thirsty again (cf. Lindars, 1972: 183).²² Then Jesus talks about how the water he gives will connect the drinkers to eternal life.²³ The woman’s lack of knowledge and misunderstanding is further revealed through her statement in v. 15 (cf. Dods, 1961: 726; Brant, 2011: 85).²⁴ All these factors reveal the way the *from above* and *from below conflict* continually overshadow the dialogue scene. Then a shift of emphasis occurs from the topic of water in vv. 7–15 to the identity of the woman and to worship in vv. 16–26.²⁵ In v. 16, Jesus begins inquiring his interlocutor’s personal identity. He commands her, “Go, call your husband and come back.” She replies, “I have no husband” (v. 17a; cf. Brant, 2011: 85).²⁶ Jesus’ response in vv. 17b–18 is framed within an *inclusio* of two phrases: *first*, “You are right in saying” (v. 17b); and *second*, “What you have said is true” (v. 18b).²⁷ Expressions like *καλῶς* in v. 17b and *ἀληθές* in 18b are used at the

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- 21 Bruce (1983: 104) says that, “The woman’s failure to comprehend Jesus’ words about living water is comparable to Nicodemus’ failure to comprehend his words about the new birth (John 3:4).”
 - 22 Wallace (1996: 621) says that, “It may be that the evangelist does have a habitual idea in mind (as well as the gnomic). The present participle is contrasted with the aorist subjunctive of the following verse, as if to say ‘everyone who continually drinks, but whoever should taste.’” Bruce (1983: 106) says that, “If the stranger can really do what he says, then certainly he is greater than Jacob. But the woman’s thought continues to move on the mundane plane; she still imagines that Jesus is talking about material water and bodily thirst.”
 - 23 In order to understand the theme of “eternal life” in the Gospel of John, refer to Johnson, 1992: 469–71; Vincent, 1969: 112–7.
 - 24 Beasley-Murray (1987: 61) says that, “The woman’s misunderstanding becomes crass. She asks for the *magic water* that Jesus has, so that she may not have to come daily for ordinary water! Jesus’ request for her to bring her husband leads to a revelation of her immoral life.”
 - 25 Keener (2003: 607) is of the view that, “This woman may have lost some husbands through death, but her coming to the well alone (4:7), her possible design on Jesus (4:17), and her current nonmarital sexual union (4:18) together would probably suggest to most ancient readers that she had somehow morally warranted at least part of her situation.”
 - 26 Bruce (1983: 107) states that, “her answer, ‘I have no husband’, was formally true but potentially misleading.”
 - 27 See Stibbe, 1993: 68–69; Newman and Nida, 1980: 119; Barrett, 1978: 235–6; Blomberg, 2001: 100–1.

beginning and at the end of his response to wrap up the real criticism against her in v. 18a. The negative expression of Jesus in v. 18a is framed with the help of two negative expressions in vv. 17b and 18b. This provides a specific format for Jesus' response.

From the personal identity questions in vv. 16–18, the dialogue moves to the subject matter of communal worship in vv. 19–26 (cf. Dodd, 1960: 313–4; Joy, 2012: 168–70). Through revealing her personal identity, Jesus not only intends to correct her immoral lifestyle but also to reveal his identity as the prophet of God (cf. Wallace, 1996: 265–6; Dods, 1961: 727–9). The woman's response in v. 20 is an attempt to contrast between Jesus' teaching and her own socio-religious norms about worship (v. 20; cf. Lindars, 1972: 187–8).²⁸ Jesus' response in vv. 21–24 is diplomatic as it maintains a *future*, *present* and *future* sequence that deals about worship as follows: *first*, he speaks about the future eschatological worship in spirit and truth. It is neither 'on this mountain' nor 'in Jerusalem' (v. 21); *second*, he talks about the distinction between the present worship *on this mountain* and *in Jerusalem* and affirms that salvation is from the Jews and more specifically from Jerusalem (v. 22; cf. Ashton, 1994: 44; Kok, 2010: 178–85); and *third*, he talks again about the coming worship in spirit and in truth (vv. 23–24; cf. Wallace, 1996: 270).²⁹ The woman's last utterance to Jesus in v. 25 reveals her messianic expectation that "when he [Messiah] comes he will proclaim all things" (cf. Morris, 1995: 241).³⁰ This leads Jesus to the disclosure of his messiahship by saying that Ἐγώ εἰμι, ὁ λαλῶν σοι (v. 26; cf. Robertson, 1932: 68).³¹ In the overall framework of the first exchange, the usage of revelatory language is one of the characteristic features. In the dialogue, Jesus reveals his identity dynamically and the woman understands him progressively, as a Ἰουδαῖος (v. 9), Κύριε (vv. 11, 15, 19), Μείζων Ἰακώβ (a figure 'greater than Jacob,'

28 Carson (1991: 222) is of the opinion that, "Both Jews and Samaritans recognized that God had commanded their forefathers 'to seek the place the Lord your God [would] choose from among all [their] tribes to put his Name there for his dwelling' (Deut 12:5), but they drew conflicting conclusions from this authorization."

29 Cf. Beasley-Murray, 1987: 61–2; Barrett, 1978: 237; Bruce, 1983: 109–11; Blomberg, 2001: 100–2.

30 Beasley-Murray (1987: 62) says that, "The *Taheb*, as another Moses, would have the task of restoring true belief in God and the true worship of God, and to this end he would reveal the truth."

31 Beasley-Murray (1987: 62) says that, "On the woman's affirmation of this hope in the Messiah, Jesus reveals himself to her: Ἐγώ εἰμι, 'I am,' which may be completed with 'he'; for the Evangelist, however, the formula has the overtone of the absolute being of God (cf. 6:20; 8:28, 58)."

v. 12), προφήτης (v. 19) and Χριστός (25–26; cf. Namitha, 2000: 124).³² The content of the dialogue, thus, leads the reader toward the identity of Jesus through the means of revealing the identity of the woman.

The form of the dialogue (vv. 7–26) can be understood in the following way. Both in the Nicodemus event and the Samaritan woman's discourse a *statement-misunderstanding-clarification* formula is used. But in chap. 4 the central section follows two dialogue trends: *first*, a *statement-misunderstanding-clarification* method (vv. 7–15); and *second*, a *challenge and riposte* method (vv. 16–26; cf. Mathews, 2009: 13–6).³³ Newman and Nida (1980: 107–8; cf. Brant, 2004: 122) point out that, “The theme of verses 7–15 is living water. . . . In verses 16–26 the theme shifts to that of true worship.”³⁴ In vv. 7–9, Jesus asks the woman for a drink, in vv. 10–14, he promises living water, the gift of God, and in v. 15, the woman responds (cf. Brodie, 1993: 214–5).³⁵ Though vv. 16–26 can be considered as a single segment, it is actually made up of two topical sections: Jesus' revelation of his prophetic role by way of revealing woman's immoral character (vv. 16–19) and his attempt to transcend the local beliefs of the woman (vv. 20–26; cf. Moloney, 1998: 127–8). An interaction of the superior to the inferior is broached here through a Jew-and-Samaritan dialogue and that is mostly developed in a religio-cultural sense. Keener (2003: 601) states that, “What is most significant about the interaction, however, is that while Jesus' own people accuse him of being a ‘Samaritan’ (8:48) or a ‘Galilean’ (7:40–52), the Samaritan woman recognizes Jesus as a ‘Jew’ (4:9), and he agrees (4:22).” Though the pericope maintains the format of a dialogue within a narrative setting, its development is more dialogical than narrational (cf. Lee, 2004: 163–87). The dialogue follows an “A to B, B to A, A to B, B to A” format (cf. Tolmie, 1999: 21–5).³⁶

32 As Ramsey (1957: 125; cf. Culpepper, 1983: 137) puts it, “‘thirsty Jew’ becomes ‘strange water purveyor,’ ‘prophet,’ ‘Messiah,’ and finally ‘I . . . speaking . . . to you.’”

33 Neyrey (2007: 90) observes the *statement-misunderstanding-clarification* pattern in 3:1–21; 4:7–15; and 4:31–38. For Stibbe, it is the dual-stage setting technique of the narrator. In the story, a dual-stage setting is created when the Samaritan woman leaves her water jar to return to the town (v. 29). This creates a *front-of-stage* and *rear-of-stage effect*.

34 Different from Newman and Nida, we have analyzed in the previous section by looking at the tri-tier format of the episode (see the *water-woman-worship* pattern of the episode).

35 Moloney (1998: 115; cf. Köstenberger, 2004: 148) views that, “There is a battle of wills in this (i.e., first scene; vv. 7–15) first part of the discussion. Jesus' command arouses an arrogant response from the woman (vv. 7–9) but he wrests back the authority, speaking of the gift (cf. vv. 10–14) that the woman completely misunderstands (v. 15).”

36 The ‘turn taking’ of the character exchange is appropriately sustained within the dialogue.

The narrator is intentional in employing *stylistic features* to develop the dialogue *semantically* richer.³⁷ The use of water as a *metaphor* (vv. 13–14; cf. Keener, 2003: 602–5) may enable the reader to locate the core of the dialogue. Stylistic usages such as *surprising question* (v. 9),³⁸ *riddles* (vv. 7, 10, 20; cf. Thatcher, 2001: 269), *antithetical parallelism* (vv. 13–14a and 22; cf. Brown, 1966: 169–81), *double meaning* (vv. 10, 13–14; cf. Van der Watt, 2005: 463–81),³⁹ *misunderstanding* (vv. 11–12, 15; cf. Lee, 1994: 71),⁴⁰ *irony* (v. 12; cf. Duke, 1985: 101, 143),⁴¹ *intertextual references* (vv. 5–6 with Gen 29:2 and 33; cf. Bartholomä, 2010: 95), *inclusio* (vv. 17b–18), *repetitions* (vv. 7 and 10; water terminology and others; cf. Lee, 1994: 67), *symbolism* (water; cf. Lee, 1994: 71), *doublet phrases* and statements (v. 7 with v. 10; v. 21 with v. 23; v. 23 with v. 24; cf. Barrett, 1978: 231–6), *“I am” statement* (v. 26; cf. Brodie, 1993: 224; Witherington, 1995: 121), *explanatory notes* (vv. 8, 9b, 25a), *degree of comparison* (Jacob and Jesus comparison in v. 12), and *paradoxical statement* (Gerizim and Jerusalem contrast in v. 20)⁴² are all rhetorical components of this larger dialogue.⁴³ The utterance genres also

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- 37 ‘Style’ is notoriously difficult to define. It is used as a term to depict virtually anything related to language and language usage. Rhetorical expressions with literary flavor, the rhythm, and the variations of meter of the literature are important to consider during the exploration of a particular text (cf. Botha, 1977: 114; Sugirtharajah, 1999). *Semantics* is the study of meaning. The word itself denotes a range of ideas, from the popular to the highly technical. It is often used in ordinary language to denote a problem of understanding that comes down to word selection or connotation. See Cotterell and Turner, 1987: 28; cf. Langacker, 1999; Riis Nielson and Nielson, 1995.
- 38 Malina and Rohrbaugh (1998: 99) say that, “A curiosity in this passage is that the woman, a Samaritan, calls Jesus a ‘Judean.’”
- 39 “Flowing” to describe water and food. Cf. Bruce, 1983: 103–4; Carson, 1991: 218–9; Barrett, 1978: 233–4; Brown, 1966: 169–81.
- 40 Duke (1985: 145) says that, “Dialogue partners can misunderstand metaphors (2:19–21; 4:10–15, 31–34; 6:32–35, 51–53; 11:11–15), double meanings (3:3–5; 12:32–34) or other kinds of cryptic or ambiguous expressions (7:33–36; 8:21–22, 31–35, 51–53, 56–58; 11:23–25; 13:36–38; 14:4–6, 7–9; 16:16–19).”
- 41 See Witherington, 1995: 119; Keener, 2003: 584; Brown, 1966: cxxxv–cxxxvi; Barrett, 1978: 234; Carson, 1991: 219.
- 42 Keener (2003: 611) states that, “As in many cultures, ancient Near Eastern cultures often spoke of holy mountains, whether the Greeks’ Olympus, Jerusalem’s Zion (the Temple Mount), or the Babylonians’ artificial Ziggurat... The Samaritans regarded Mount Gerizim as the holiest of mountains.”
- 43 Linguistic foregrounding is actualized through these literary forms and devices. Elam (1980: 17) says that, “Linguistic foregrounding in language occurs when an unexpected usage suddenly forces the listener or reader to take note of the utterance itself, rather than continue his automatic concern with its ‘content.’”

reveal the following tenets: *requesting* (vv. 7b, 15), *surprising* (rhetorical) *question* (v. 9), *revealing of unknowingness* (v. 10), *command/order* (v. 16), *negation* (v. 17a), *prophetic utterance* (vv. 17b–18, 21–24), *revelatory utterance* (vv. 17b–18, 26; cf. O'Day, 1986: 63–136), *clarification* (vv. 21–24), *belief statement* (v. 25), and *understanding statement* (v. 25). All these literary sub-genres and devices provide a solid foundation for the dialogue.

The woman's first question shows her inferior status (cf. v. 9). Jesus' response in v. 10 leads the woman to greater perplexity (cf. Milne, 1993: 83–90). The woman's misunderstanding nature is vivid for the reader through her speech about bucket and well in v. 11 (cf. Smith, 1999: 114).⁴⁴ Initially, Jesus appears not speaking at her level, and as a result, she is not able to comprehend what he says. Later the dialogue reveals clarity with greater communication results. The *doublet* statement "Give me a drink" (vv. 7 and 10) shows its importance in the overall pattern of the dialogue. Rather than introducing the story through the means of a monologue or a narrative piece, the narrator pays attention on the involvement of both the parties and their perceptions and worldviews (cf. Bruce, 1983: 103–6). Whereas Jesus speaks from the 'eternal life' point of view, she exclusively speaks from her 'narrow-minded' Samaritan point of view. The one who was unable to understand at the beginning is now (in the latter part of the discussion; vv. 16–26) moving along with Jesus and understanding him step by step (cf. Köstenberger, 2004: 148–58). Jesus' mention of her past served as a turning point for her understanding who Jesus was (cf. Botha, 2009: 494–9). 'Where to worship and whom to worship?' are revealed to her with a positive outlook. Thus the overall pattern of the dialogue is framed in an *unknowing to knowing* sequence.

The *tri-tier thematic development* (vv. 7–15, 16–18, 19–26) frames the overall form of the dialogue (cf. Brant, 2004: 211; see Figure 24).⁴⁵ Neyrey (2007: 89) says that, "The story of the enlightenment of the Samaritan woman consists of two scenes. In the first (4:7–15), she regularly misunderstands Jesus, and the grammatical form of her speech is that of questioning. But in the second (4:16–26), she speaks declarative sentences and understands Jesus all too clearly." Jesus' dynamic way of presenting facts through dialogue with a person from an entirely different background is conspicuous here.

The following religious connotations are present at the core of the dialogue: *first*, Jesus represents Jewish religiosity outwardly and guides his interlocutor toward eternal life perspective, and Samaritan woman speaks from

44 Cf. Anderson, 2007: 140; Köstenberger, 2004: 148–58.

45 Cf. Barrett, 1978: 231–9; Brown, 1966: 169–81; Bruce, 1983: 102–11; Milne, 1993: 83–90; Carson, 1991: 217–27.

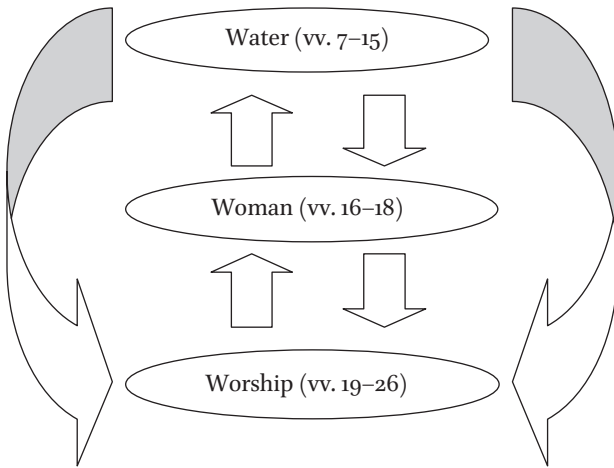


FIGURE 24 *The water-woman-worship framework of the first exchange.*

the Gerizim-centric Samaritan religious point of view (cf. Brant, 2004: 98–9; Smith, 1999: 115); *second*, in their conversation, religious connotations like ancestral belief and belief in the coming of a “prophet like Moses” are discussed (cf. Williamson, 1992: 727); *third*, Jesus’ cross-cultural and inter-religious initiatives made evident through his attempts to turn his interlocutor’s acumen toward the “new faith” (vv. 1–7; cf. Köstenberger, 2004: 148–50); *fourth*, the woman gradually moves away from her unknowing and misunderstanding to a level of understanding the prophet-Messiah (vv. 7–15, 25–26);⁴⁶ *fifth*, the ‘living water’ symbolism is employed in order to establish a religious truth about the ‘spiritual thirst’ and ‘eternal life’ (cf. vv. 10–13; cf. Koester, 1995: 1–31); *sixth*, the spiritual ancestor Jacob, a common religious figure in both Judaism and Samaritan religion, is brought to the foreground in order to compare radically with Jesus (water of Jacob’s well; vv. 6, 11–12; cf. Blomberg, 2001: 100); *seventh*, the woman’s moral character is discussed in religious terms (vv. 16–18) and she suddenly realizes him as a prophet (cf. Neyrey, 2009: 149–50); *eighth*, the turning away of her belief from a Gerizim-centric religion to the Jerusalem-centric salvation aspects (vv. 19–24; cf. Brant, 2004: 98–9);⁴⁷ and *finally*, Jesus channelizes the woman’s faith and practices away from her Samaritan religious

46 Bartholomä (2010: 95) says that, “As the woman consequently acknowledges Jesus as a prophet, the dialogue develops into a reflection on proper worship which ends with Jesus disclosing his true identity as Messiah.”

47 Smith (1999: 115; cf. Koester, 1995: 21) says that, “By ‘this mountain,’ Mount Gerizim, the site of the Samaritan temple, is surely meant.”

piety to the realistic Jerusalem religiosity and from there to the eternal (i.e., ‘already . . . but . . . not yet’) and glorious worship (vv. 21–24).⁴⁸ Thus the central content of the dialogue, i.e., the revelation of the Messiah, is introduced through an inter-religious dialogue (cf. O’Day, 1986: 63–136).⁴⁹ All the stylistic features and utterance genres work within this central tenet of the dialogue.

The interaction of the content and the form helps the dialogue function rhetorically.⁵⁰ Aspects like the *knowing* nature of Jesus and the *unknowing/misunderstanding* natures of the Samaritan woman are placed as the starting points of the dialogue proper (cf. Neyrey, 2007: 92; Press, 2007: 2–3). The woman’s progress from her unknowing nature to self-realization and to the realization of the Messiah is narrated through this well crafted dialogue. This feature of the story persuades the reader to read it interactively. Jesus guides the woman from her Samaritan religiosity to the existent Jewish religiosity. His ultimate concern is not restricted to existent Judaism, rather to a transformed and eternal life centered spirituality. The tri-tier pattern of the dialogue, i.e., *water, woman* and *worship*, is outlined with a purpose. In the dialogue, the personal and moral aspects of the woman are sandwiched between the divine aspects. It begins with discussing the difference between ‘the gift of Jacob’ and ‘the gift of God,’ and then clarifies ‘the gift of God’ (or ‘living water’) in relation to ‘eternal life’ (vv. 7–15; cf. Thompson, 1992: 380–1).⁵¹ Subsequently, the woman’s moral and personal aspects are discussed (vv. 16–18). Finally, the dialogue points out the need to adhere with the existent Jerusalem-centric worship in order to continue with the ‘already . . . but . . . not yet’ worship in spirit and truth (vv. 19–26; cf. Allison, 1992: 206–9; see Figure 25).⁵² The dialogue reveals one of the central aspects at the end of the conversation. That is the identity

48 The ‘already . . . but . . . not yet’ pattern of worship is referred in the expression “But the hour is coming, and is now here, when the true worshippers will worship the Father in spirit and truth” (v. 23a). Blomberg (2001: 101) says that, “Whether or not we are to think of the Samaritan woman’s ‘prophet’ of verse 19 as ‘the eschatological prophet’ of Deut 18:18, Jesus’ claims clearly have her thinking about the coming Messiah.”

49 Blomberg (2001: 101; cf. Dodd, 1960: 228–40; Newman and Nida, 1980: 124) says that, “The Samaritans actually looked for a ‘teacher,’ ‘restorer’ and ‘converter’ figure called the *Taheb*, but John has provided the dynamic equivalent translations in both Hebrew (transliterated) and Greek.”

50 Cf. Malina and Rohrbaugh, 1998: 98–100; Beasley-Murray, 1987: 60–2; Stibbe, 1993: 62–70; Bennema, 2009: 86–93.

51 Quast (1991/1996: 29) rightly says that, “Jacob’s own betrothal follows the same general lines (Gen 29) as this scene in John 4, now at *Jacob’s* own well.”

52 Quast (1991/1996: 35) says that, “Jacob’s well was a symbolic stage setting for talk of more than living water. Being at the foot of Mount Gerizim, it also invited dialogue about

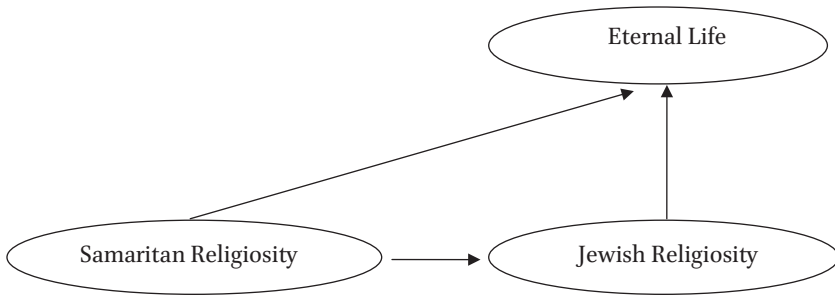


FIGURE 25 *The Eternal Life perspective of the dialogue.*

of Jesus, the “I am” or the Messiah (vv. 25–26; cf. Ball, 1996: 39, 41, 60, 62–3, 65; Williams, 2001: 343–52).⁵³ This development of the dialogue persuades the reader to aspire eternal life experience ‘here and now.’ The narrator of the story uses stylistic features and speech genres to guide the implied reader to achieve that goal.

Jesus leads the woman toward ‘eternal life’ perspectives (see Figure 25). In dialogues, shifts generally take place. The characters may move from one position to the other due to challenges from other characters. This appears to be the case in the present dialogue. In vv. 7–26, Jesus challenges the woman for a renewed lifestyle. The dialogue deals not only the subject matter of proper worship but also the person to whom worship has to be offered (cf. Culpepper, 1983: 136). The narrator’s methodology of developing the larger dialogue sections, with the support of the narrative, is dynamic and efficacious. Johannine dialogues-in-narrative sections are interactive as they focus on narrator-and-reader communications. In John 4:7–26, dialogues and narrative sections are closely interwoven.⁵⁴ The Samaritan woman’s search for truth makes sense for the implied reader. The narrator places Jesus at the centre and the dialogue moves circumscribed around him. The two dialogue partners discuss their diverse perspectives face-to-face. They mostly discuss from their inter-cultural

worship. In an attempt to bring the conversation back to a more familiar topic, the woman poses the question about the proper place of worship.”

53 Hurtado (1992: 115) interprets that, “the Samaritan woman alludes to a tradition that Messiah ‘will show us all things’ (4:25), finding in Jesus’ uncanny knowledge of her life a suggestion that he may be ‘the Christ’ (4:29).”

54 Irudaya (2003: 773) says that, “We can recognize a solidarity method in this dialogue wherein Jesus and the Samaritan woman are engaged together in a joint search for truth. One of the objectives of Johannine dialogues is to search for truth. This search for truth is not merely an individual and personal effort but also a corporate endeavour. Dialogue partners search for truth together and in solidarity with one another.”

and inter-religious points of view (see Namitha, 2000: 122–4).⁵⁵ The narrator arouses curiosity in the reader concerning the development and the climax of the episode. Religious themes are discussed throughout and the reader can understand the function of the dialogue as one of an inter-religious type.⁵⁶ Many of the differences between Jews and Samaritans are dealt within the dialogue (cf. Namitha, 2000: 122–4). Jesus' static (or unchanging) character is exemplified before Samaritan woman's progressive character (cf. Resseguie, 2005: 121–65).⁵⁷ The reader of the story understands Jesus more closely through his interferences. Jesus speaks from the eternal life perspective and the reader is able to understand his character as one who 'changes his approach contextually but remains static in his views' (cf. Culpepper, 1983: 106–12).

Second Exchange (4:27)

The entry of the disciples to the stage in v. 27 introduces a *new setting* within the central setting. Verse 27 is a narrative in its entirety, but has a dialogical tendency that forms a minor exchange within the central exchange.⁵⁸ Jesus and the Samaritan woman take the centre stage, but the disciples are present at the corner as a surprised group and seemingly involved in a conversation among themselves.⁵⁹ Brant (2004: 27) says that, "Entrances and exits are constitutive of drama. The arrival of a person to a setting begins a dialogue. A third party entering can end a conversation." In v. 27, the entry of the disciples brings an end to the dialogue between Jesus and the woman. There is only one reported speech within the exchange, which is comprised of two questions distinguished from one another by the particle ἥ: τί ζητεῖς; ("What do you want?")

55 Cf. Bruce, 1983: 102–11; Newman and Nida, 1980: 112–24; Blomberg, 2001: 98–102; Bennema, 2009: 86–93.

56 Bruce (1983: 103) states that, "The religious differences between Jews and Samaritans were serious and deep-rooted."

57 Or *developing*, from *unknowing* and *misunderstanding* to *understanding*. Cf. Köstenberger: 2004: 148–58; Stibbe, 1993: 62–70.

58 Dodd (1960: 315) says that, "The return of the disciples and the departure of the woman (27–28a) divide the *dramatis personae* into two groups. On the front stage Jesus converses with His disciples (31–8). Meanwhile (ἐν τῷ μεταξὺ) on the back stage the woman converses with her fellow-townsmen and induces them to accompany her to the place where she left Jesus (28b–30, 39)." But, Dodd did not make a mention about the interpretative relevance of v. 27. V. 27 can be considered as a *sub-exchange* as it works only in relation to the central exchange.

59 Refer to Wallace, 1996: 208, 247.

or τί λαλεῖς μετ' αὐτῆς; ("why are you speaking with her?").⁶⁰ The reproduction of the questions would have been emerged out of either a spoken or a gesture-centric/unspoken dialogue among the disciples (cf. Powell, 1990: 25–7).⁶¹

The text has connotations of a dialogue that would have taken place among the disciples at the *background*, while an explicit dialogue was in progress at the *foreground* (see Figure 26).⁶² Newman and Nida (1980: 125) comment that, "The Greek text of this verse does not make explicit whether the first question of the disciples was addressed to Jesus or to the woman. . . . In the Greek text the second question is explicitly directed to Jesus, and on the basis of this observation it may seem natural to have both questions directed to him."⁶³ But the narrator presents the questions with a note, οὐδεὶς μὲντοι εἶπεν (but no one said).⁶⁴ The reporting of the *astonishment* of the disciples (v. 27a) and their unspokenness as well as the two questions (v. 27b) have to be understood from the narrative point of view and from the recapitulation tendencies of the text (cf. Michaels, 1984/1989: 69).⁶⁵

While the *foreground dialogue* (vv. 7–26) is reported in an 'active voice' format and directly from the mouth of the interlocutors, the *background dialogue* (v. 27) is in the 'passive voice' and is in an abbreviated format, and is reported

60 It is a disjunctive particle, *either, or*, cf. Matthew 11:8; 6:24; 10:15; 18:18; Luke 12:51; Acts 17:21; 24:21; Rom 3:29; 1 Cor 7:15a.

61 There is no explicit indication within the text whether it was a spoken dialogue or an unspoken dialogue. But a reader can view implicit details about a dialogue within the narrative framework of the text.

62 A background dialogue can only be churned out from the narrative remarks of the narrator. Some of the Johannine dialogues are in this category. Interaction between the verbal characters is the key of these dialogues.

63 In Chatman's (1978: 181–3; cf. Baldick, 1990: 111) language, the disciples' thought can be categorized as their "interior monologue." But in a context in which more than one person is present, we cannot merely consider it as an "interior monologue." There is a possibility of an 'unspoken dialogue' among the disciples. A reader of the story can imagine about the gestures of the disciples while the dialogue between Jesus and the woman was in progress.

64 The usage μὲντοι, here, means *nevertheless* or *however*. Reinhartz (1994: 572) observes that, "according to the narrator, Jesus transgressed ethnic boundaries by asking a Samaritan woman for a drink ('Jews do not share things in common with Samaritans' [4:9]) and social boundaries by speaking with a woman (4:27)."

65 Lindars (1972: 193; cf. Vincent, 1969: 124; Morris, 1995: 242–3; Dods, 1961: 729) says that, "Proverbs contains many warnings of the dangers of talking with a strange woman, a tradition continued by the rabbis (*Pirke Aboth* 1:5). Jesus, as a rabbi with disciples under his care, might be expected to be specially cautious in this respect."

by the language of the narrator (see Figure 26).⁶⁶ While the *foreground dialogue* produces both visual and audio effects, the *background dialogue* remains only as a visual one.⁶⁷ Thus the second exchange (v. 27) forms an *interlude* or a *break*, a literary creation of the narrator (see Figure 26).⁶⁸ A narrative *inclusio* is formed between vv. 8 and 27. At the beginning (v. 8) of the central dialogue the narrator reports the ἀπελγλύθεισαν (going out) and at the end (v. 27) the ἦλθον (coming in) of the disciples. Keener (2003: 621) is of the view that, “The surprise of the disciples here provides ‘a foil to highlight the scandal of what Jesus has done.’” Similarly, the narrative reporting of the two questions provides a foil to the dialogical tendencies of the disciples (cf. Reinhartz, 1994: 573).⁶⁹

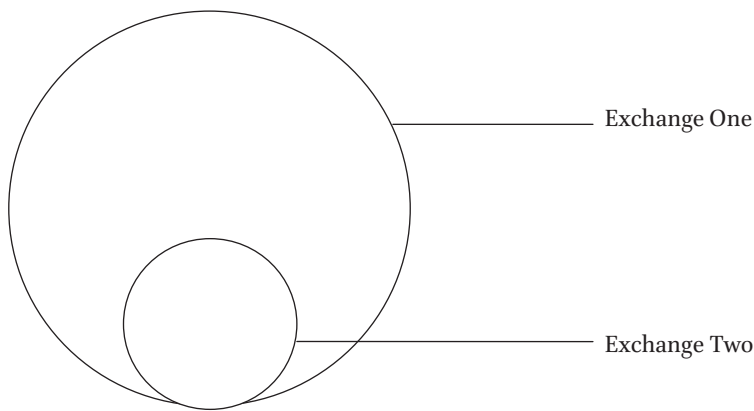


FIGURE 26 *Foreground and Background dialogue framework.*

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- 66 Also read about the literary aspect of *focalization* in relation to the *backgrounding and foregrounding* aspects, cf. Tolmie, 1999: 29–38; Greimas and Courtés, 1979: 121; Elam, 1980: 16–9.
- 67 The dramatic nature of v. 27 is discussed by Ridderbos (1987/1997: 166) in the following way: “In verse 27 the conversation is suddenly broken off by the return of the disciples. The evangelist skillfully relates the story of what follows along two tracks, with both Jesus and the woman returning to their ‘natural associates,’ he to his disciples and she to her fellow citizens in the Samaritan town.” For more details about narrative and drama, refer to Tan, 1993: 26–93; Greimas, 1987: 63–83; Lothe, 2000: 3–10; Brant, 2004: 27.
- 68 While majority of the commentators (including Talbert, Ridderbos, Schnackenburg, and others) divide the story into two major scenes or parts, they fail to consider the interludinal and dramatic nature of v. 27 within the larger framework of the episode.
- 69 Witherington (1995: 121) says that, “At this point the irony of the story begins to build—the disciples have left Jesus to find mere material substance, while this woman leaves her source of material substance behind (her water jug) to go to town and witness about Jesus.”

The literary devices like *questions of astonishment* and the *surprise* and *unknowing* natures of the disciples are used to interlock the reader to the text (cf. Smith, 1999: 118).⁷⁰

The two questions recorded in the narrative introduce the following probabilities: *first*, they reveal the mental status of the disciples;⁷¹ *second*, they show the abbreviation tendencies of the narrator;⁷² and *third*, they show the proposal statements for the forthcoming dialogue (vv. 31–38).⁷³ The implicit references and the textual probabilities point the reader toward a dialogue among the disciples at the background of the stage. While the content of the exchange is the inquiry of the disciples about Jesus' surprising activity, the form of it is an interludinal and implicit dialogue. It functions as a *transitional dialogue within a dialogue* in order to capture the attention of the reader toward the forthcoming dramatic movements.

Third Exchange (4:28–30)

A reader can observe the way the narrator inserts another interludinal exchange at vv. 28–30. Though the *third exchange* (vv. 28–30) occurs away from the central setting (i.e., Jacob's well; vv. 7–26), it is reactional to the central dialogue. In vv. 28–30, the narrator reports the activity and the utterance of the woman and the subsequent response of the people of Sychar: the woman leaving her ὕδριαν (water), going back to the city, and proclaiming (vv. 28–29; cf. Robertson, 1932: 68–9); the Samaritans leaving the city and they are on a journey to Jesus (v. 30; cf. Morris, 1995: 244).⁷⁴ The utterance unit of the woman in v. 29 is "Come and see a man who told me everything I have ever done! He cannot be the Messiah, can he?" The content of the utterance is an invitation toward a prophet-like man who shows messianic traits. In order to present the utterance reader-friendly, the narrator employs several literary devices. The woman's leaving of the 'water jar' is a *prop* used to reveal the symbolical activity of leaving 'Jacob's water' and proclaiming the 'living water'.⁷⁵ Woman's utterance in v. 29 is placed

70 Cf. Köstenberger, 2004: 158; Pazdan, 1987: 148; Neyrey, 1994: 82.

71 Refer to Carson, 1991: 227; see *Pirqe Aboth* 1:5.

72 According to Moloney (1998: 134), "Sexual innuendo is not far from the surface in the disciples' unspoken questions: 'What do you want? . . . Why are you speaking with her?'" Köstenberger, 2004: 159; Bruce, 1983: 112; Carson, 1991: 227.

73 As Powell (1990: 33) states, v. 27 can be considered as "statement of purpose" for the dialogue section at vv. 31–38. Cf. Painter, 1993: 206; Malina and Rohrbaugh, 1998: 100–1; Blomberg, 2001: 102; Beasley-Murray, 1987: 62; Barrett, 1978: 240.

74 See Dods, 1961: 729; Painter, 1993: 207; Wallace, 1996: 545.

75 Baldick (1990: 179; cf. Ridderbos, 1987/1997: 166) defines 'props' as "the usual abbreviation for stage 'properties,' i.e., those objects that are necessary to the action of a dramatic work

within an *inclusio*: woman's 'went back to the city' (v. 28) and people's 'leaving from the city' (v. 30). While the woman moves from *foreground* (vv. 7–26) to *background* (vv. 28–30), the disciples move from *background* (v. 27) to *foreground* (vv. 31–38; cf. Elam, 1980: 16–19).

The form of woman's utterance in v. 30 is comprised of an *invitation* (cf. Brant, 2004: 194), a *messianic proclamation*, and an *explorative/negative question*.⁷⁶ By using the expression 'come and see,' the narrator sustains the literary feature of *narrative echo effects* (cf. Stibbe, 1993: 67–8).⁷⁷ Bruce (1983: 113; cf. Vincent, 1969: 124; Michaels, 1984/1989: 69) is of the view that, "Her words, 'all that I ever did,' may well have been the hyperbole of excitement."⁷⁸ The single utterance of the woman (v. 29) cannot be interpreted as an isolated monologic statement. The context beckons a thorough analysis of the statement in the light of the central exchange (vv. 7–26), woman's movement (v. 28), and people's response (v. 30). An analysis of the utterance within the larger spectrum of the episode informs the reader the implicit dialogical nature of the exchange.

The following observations are important with regard to the exchange.⁷⁹ The woman's sudden action, her utterance, and peoples' reaction lead the reader

(other than scenery, costumes, and fixed furnishings): weapons, documents, cigarettes, items of food and drink." Brant (2004: 38) observes that the use of οὖν marks a positive reaction to Jesus' words and actions.

- 76 Robertson (1932: 68; cf. Talbert, 1992: 116) says that, "She is already convinced herself, but she puts the question in a hesitant form to avoid arousing opposition. With a woman's intuition she avoided *ouk* and uses *mēti*."
- 77 Keener (2003: 622; cf. Stibbe, 1993: 66) remarks that, "The Samaritan woman's words of invitation ('Come, see,' 4:29) explicitly echo the witness of Philip in 1:46. No less than Philip, she becomes a model for witness; in this case, however, she brings virtually an entire town!" Similarly, Köstenberger (2004: 159–60) says that, "'Come and see' (δεῦτε ἴδετε) resembles Jesus' invitation to his first followers in 1:39 (cf. 1:46). . . . 'Who told me everything I ever did' is an obvious exaggeration, understandable in light of the woman's excitement."
- 78 Morris (1995: 243; cf. Duke, 1985: 58) says that, "This pardonable exaggeration indicates the profound impression that Jesus' knowledge of her private life had made on her."
- 79 Köstenberger (2004: 159–60) says about the woman's utterance in v. 29, "the woman, though clearly showing progress, has not arrived at an assumed confidence regarding Jesus' identity (cf. 4:25); in fact, her testimony identifies him essentially as a prophet (4:29; cf. 4:19)." Namitha (2000: 124) says that, "Jesus' mode of approach and the gradual revelation brought her face to face with the reality. She surrendered herself before this Divine Self-Revelation, ran to her city and brought the citizens to Him (4:29–30, 39–41)." Refer to Witherington, 1995: 121; Moloney, 1998: 135; Mlakuzhyil, 1987: 196; Lindars, 1972: 193; Duke, 1985: 103.

through suspense and surprise.⁸⁰ The reader can conjecture the possibility of a dialogue within the larger spectrum of the episode. An implied dialogue between the woman and her own people is at view when the reader seriously considers the narrative tendency of abbreviation. Her utterance in v. 29 and the Samaritans' sudden departure toward Jacob's well implicitly tell the reader the possibility of a dialogue. The woman's inter-religious dialogue with Jesus in vv. 7–26 prompted her to leave her “water jar” and to go and proclaim about him in the city. And her proclamation led the people to travel toward the well. The woman's action and words elicit rhetorical power here (cf. Court, 1997: 79–85; Vorster, 2009: 505–78). The narrator of the story persuades the reader to get involved in the activity of proclamation by placing the woman of Samaria as a paradigm. The framework of the narrative thus actualizes the goal of the narrator. Chatman (1978: 31; cf. Resseguie, 2001: 15–6; Green, 2003: 11–66) rightly states that, “Narratives are communications, thus easily envisaged as the movement of arrows from left to right, from author to audience.” What Chatman says here is true as the reader is moved from passive observation to active involvement of the proclamation. While the content of the exchange is a *proclamation about a prophet-like man who shows messianic traits* and the Samaritans' positive response, the form used for conveying the content is an *interludinal and implicit dialogue*. The action-oriented dialogue functions as a *call for involvement in the activity of messianic proclamation*. Thus the content, form, and function together coalesce within the narrative framework.

Fourth Exchange (4:31–38)

The disciples' entry to the stage and their amazement are narrated in the second exchange (cf. v. 27). But the interludinal nature of the third exchange takes the attention of the reader from the disciples to the woman and to the people of Sychar (vv. 28–30). In vv. 31–38, a dialogue is introduced between Jesus and the disciples as a fourth exchange (vv. 31–38). In Dodd's view (1963: 325), the fourth exchange is complete in itself and has no intrinsic connection with the foregoing and succeeding dialogues. While Dodd attempts to isolate vv. 31–38 from the rest of the episode, Beasley-Murray tries to understand it in a relational way (cf. Beasley-Murray, 1987: 59). The unanswered and forward looking questions of the disciples in the second exchange (v. 27) can be answered in the light of Jesus' responses in the fourth exchange. While disciples' current

80 Kanagaraj (2005: 153) points out that, “the woman still had doubt about Jesus' messiahship, as is clear from her question, ‘Can this be the Christ?’ Her understanding of Jesus as the Messiah was obviously based on her belief in the coming *Taheb*, the prophet, who would have the power to tell the events of one's life.”

utterances are at focus in the fourth exchange (vv. 31b, 33), their previous questions (i.e., v. 27: “What do you want?” and “Why are you speaking with her?”) are also answered through the speech units of Jesus (cf. vv. 32, 34–38).

The dialogue begins when the disciples urge (ἡρώτων) Jesus, saying that: ‘Παββί, φάγε (v. 31; cf. Brant, 2011: 87).’⁸¹ Jesus’ response to them is ‘Εγὼ βρώσιν ἔχω φαγεῖν ἣν ὑμεῖς οὐκ οἴδατε (v. 32).’⁸² His unexpected response here leads the disciples for a dialogue among themselves: Μή τις ἡνεγκεν αὐτῷ φαγεῖν; (v. 33; cf. Van der Watt, 2000: 93–4).⁸³ Jesus’ final response (vv. 34–38) can be divided into three sections: *first*, his food is to do the will of the Father and to complete his work (v. 34; cf. Lindars, 1972: 194; Brant, 2011: 87);⁸⁴ *second*, a metaphor of *harvest-sower-reaper* in relation to *eternal life* (vv. 35–37; cf. Dods, 1961: 730–1; Morris, 1995: 246–8);⁸⁵ and *third*, Jesus’ sending of his disciples for a greater harvest (v. 38; cf. Robertson, 1932: 69–71). In the first section, Jesus affirms that he is the one who was sent (τοῦ πέμψαντός) by the Father to complete a task (cf. Quast, 1991/1996: 36; Dodd, 1963: 325–7). In the second, he uses farming/agricultural terminologies (i.e., θειρισμόν, χώρας, καρπὸν, σπείρων, θερίζων) in order to lead his hearers toward something higher (cf. Ridderbos, 1987/1997: 168–9).⁸⁶ The usage of the two parables related to harvest in v. 35a and in v. 37 are vivid

81 Dodd (1960: 315) says, “The transition from the conversation of Jesus with the woman to His conversation with the disciples is effected (with complete dramatic verisimilitude) through the idea of food and the satisfaction of hunger (4:31)—the counterpart of water and the satisfaction of thirst.”

82 Van der Watt (2000: 93; cf. Schnackenburg, 1980: 1:445–6; Dodd, 1963: 325–6) says, “Jesus qualifies ‘his food’ metaphorically, (A is B): ‘My food is . . . to do the will of him who sent me and to finish his work.’ The object *food* (tenor) is analogically identified with the actions of *doing the will* and *finishing the work* (vehicle).”

83 Lindars (1972: 194) says, “Jesus’ refusal of what the disciples have brought is not given an explanation at the purely narrative level. The disciples think of a possible explanation, but it is wrong. It is John’s teaching method, in order to work in the teaching of the following verses.”

84 Maniparampil (2004: 233) says that, “The theme of sending and the purpose of sending would explain the real meaning of the metaphors of ‘food,’ ‘work,’ and ‘harvest.’ The purpose of the sending of the Son is the salvation of humanity (cf. 3:16), which the God Incarnate accomplishes by his sacrificial giving up of his life on the cross.” Wallace (1996: 475; cf. Robertson, 1932: 69) mentions v. 34 as a *predicate nominative clause*.

85 Also see Dodd, 1960: 316.

86 Quast (1991/1996: 37) says that, “it is an example of the dramatic retelling of an event in the ministry of Jesus as both a precursor and interpretation of later developments in the Christian church.”

examples of Johannine parabolic language (cf. Van der Watt, 2000: 95–7).⁸⁷ Rejoicing together of both the sower and the reaper is recorded as a characteristic feature of the spiritual harvest (cf. Wallace, 1996: 402; Brant, 2011: 88).⁸⁸ In the third section, Jesus commissions his disciples for a new reaping.⁸⁹ The content of the dialogue, thus, expounds the missional and eschatological harvest.

The exchange begins in the form of a *dialogue* between Jesus and his disciples (vv. 31b–32), develops as a *dialogue within a dialogue* among the disciples (v. 33),⁹⁰ and finally tends to be a *monologue* of Jesus (vv. 34–38). Moloney (1998: 137) structures the entire exchange into three sections as follows: *first*, vv. 31–33: the disciples urge Jesus for eating the food that they have and Jesus' revelation about the unique nourishment; *second*, v. 34: the disciples' puzzlement is addressed through informing them the mission they are supposed to involve in (cf. Gench, 2007: 37; Smith, 1999: 121); and *third*, vv. 35–38: a proverb on harvesting and a concluding statement concerning their involvement in the future missionary activities. The dialogue uses the following utterance forms: *request/invitation* (v. 31b), *utterance with respect* (by calling Jesus "Rabbi"; v. 31b), *double entendre* (v. 32; cf. Neyrey, 2007: 97; Van der Watt, 2005: 463–81), *metaphor* (vv. 32, 34–8; cf. Aaron, 2001: 1–15; Templeton, 1999: 53–65), *revelatory utterance* (vv. 32, 34–38), *misunderstanding statement* (v. 33; cf. Witherington, 1995: 122; Brodie, 1993: 224), *symbolism* (vv. 32, 34–38; cf. Greimas and Courtés, 1979: 324–5), *riddle* (v. 32; cf. Thatcher, 2001: 269),⁹¹ *proverbs* (vv. 35, 37; cf. Brown, 1966: 182–3; Quast, 1991/1996: 36),⁹² *rhetorical question* (v. 35a), *eschatological utterance* (vv. 34–38), *natural vs. spiritual contrast* (v. 36) and *missional*

87 Blomberg (2001: 103; cf. Bruce, 1983: 114) says, "That the fields are ripe for spiritual harvest (vv. 35b–36) calls to mind Jesus' imagery in Matthew 9:37–38 and Luke 10:2, along with the parable of the sower (Mark 4:13–20)." Also refer to Van der Watt, 2000: 96.

88 See Morris, 1995: 248; Carson, 1991: 230; Kanagaraj, 2005: 155–6; Barrett, 1978: 241–2.

89 Michaels (1984/1989: 75) says that, "Verse 34 suggests that God is the sower, for Jesus' task is to finish his work. And in verses 39–42 it is Jesus alone who actually carries out the harvest among the Samaritan townspeople."

90 It works as an 'interlude within the interlude.'

91 Michaels (1984/1989: 75), on the contrary, says that, "Jesus is not speaking in allegories or riddles but using a simple metaphor capable of several applications." Also refer to Anderson, 2011.

92 Smith (1999: 120) is of the view that, "Although there is no known proverb that corresponds to Jesus' saying, it may refer to a commonly accepted interval of four months between sowing and harvest. In any event, Jesus sharply qualifies the expectation of a future harvest as he declares that the harvest is at hand."

sayings (vv. 34–38). This structural format and the stylistic/genre elements shape the dialogue in its own way.⁹³

Vv. 31–38 serves as another form of *interlude* (other than the *short interludes* of second and third exchanges) within the narrative framework (cf. Gench, 2007: 37; Brodie, 1993: 224).⁹⁴ The use of metaphors coupled with parables in the section emphasizes and reveals some of the important spiritual truths (cf. Aaron, 2001: 1–15).⁹⁵ The narrator of the story employs literary and stylistic features, like *metaphor*,⁹⁶ *contrast*,⁹⁷ and *understanding versus misunderstanding*,⁹⁸ in order to develop the dialogue of the characters persuasively. The dialogue generally follows a *statement-misunderstanding-clarification* format: Jesus says a *statement* (v. 32), the disciples *misunderstand* (v. 33), and Jesus *clarifies* their misunderstanding (vv. 34–38; cf. Witherington, 1995: 122; Dodd, 1963: 325).⁹⁹ This format of the exchange is framed with the help of dramatic and stylistic elements (cf. Tan, 1993: 26–49; Brodie, 1993: 151), and movement and stasis of the characters.¹⁰⁰ Stibbe (1993: 64–65) views that, “In 4:4–42 the *dual stage-setting* is created when the Samaritan woman leaves her water jar to return to the town (v. 29). This creates a front-of-stage, rear-of-stage effect: front-of-stage is Jesus, having conversed with the Samaritan, and now teaching his disciples about the ripe harvest; rear-of-stage, as if to illustrate the time of harvest, are the Samaritans, who pour out of the town towards Jesus to

93 Chandler (2002/2007: 189) says that, “A primary textual code involved in the construction of the subject is that of *genre*. Genres are ostensibly neutral, functioning to make *form* (the conventions of the genre) more transparent to those familiar with the genre, foregrounding the distinctive *content* of individual texts.”

94 Kanagaraj (2005: 154; cf. McHugh, 2009: 290) says about v. 31 as follows: “This verse marks the start of a small *interlude* (vv. 31–38) in the middle of Jesus’ interaction with the woman and the Samaritans.”

95 A metaphor ascribes an action or quality of one thing to a second by way of identity. A metaphor does not state explicitly a comparison between two distinctly different things. Cf. Van der Watt, 2000; Frey, Van der Watt, and Zimmermann, 2006.

96 Blomberg (2001: 103; cf. Aaron, 2001: 1–15) says that, “Speaking of work leads Jesus to unpack verse 34 in the light of the metaphors of sowing and harvest (vv. 35–38).”

97 Newman and Nida (1980: 129) say about v. 36 as follows: “This verse contrasts the natural crops and the ‘spiritual crops.’”

98 Beasley-Murray (1987: 63; cf. Blomberg, 2001: 103) says about vv. 31–34 as follows: “These verses form a distinctive paragraph, which moves from the misunderstanding by the disciples of Jesus’ answer to their request.”

99 For more details about Narrative Grammar, refer to Greimas, 1987: 63–83; Lothe, 2000: 3–10.

100 Helms (1988/1989: 15) says that, “The canonical Gospels exist as sequences of narrative and dramatic scenes.”

become disciples.”¹⁰¹ Though the story develops in dual stages, the connection is established through the woman’s activity of *harvesting* in the third exchange and Jesus’ instruction about *harvesting* in the fourth exchange (see Figure 27).

While Jesus’ dialogue with the disciples happen at the front-of-stage (vv. 31–38), a rear-of-stage dialogue is in progress between the woman and the Samaritans (vv. 28–30).¹⁰² The *juxtaposition* between the woman’s journey to and from the town, and the journey to and from the same town undertaken by the disciples is a noticeable factor (see Stibbe, 1993: 65). A contrast is developed between the journeys of the disciples and the woman; while the disciples’ journey was fruitless, the woman’s journey ends up in a fruitful harvest.¹⁰³ While the first (vv. 7–26) and the second (v. 27) exchanges develop a foreground-and-background dialogue effect, the third (vv. 28–30) and the fourth (vv. 31–38) exchanges develop a front-of-stage and rear-of-stage effect. In the first and second exchanges, dialogues take place on the same stage. Whereas in the third and fourth exchanges, dialogues happen in two stages: one at the well of Jacob and the other in the city (see Figure 27).

Dramatic elements are at the core of the fourth exchange (cf. Chandler, 2002/2007: 191; Tan, 1993: 26–49).¹⁰⁴ The emphasis here is about the joyous

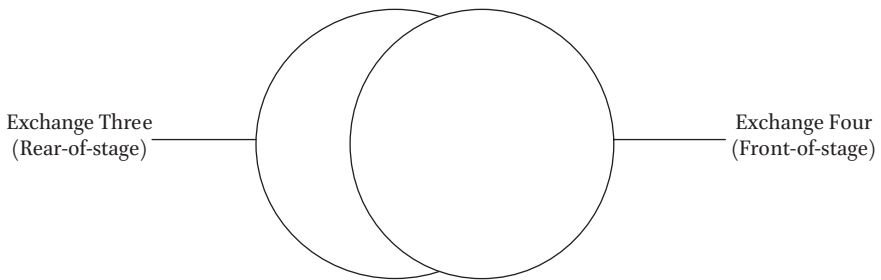


FIGURE 27 *Rear-of-stage and front-of-stage development of the dialogue.*

¹⁰¹ See Dodd, 1963: 325–7; Beasley-Murray, 1987: 59.

¹⁰² Malina and Rohrbaugh (1998: 101) suggest that, “As the theme turns to ‘harvest,’ the intervening conversation between Jesus and the disciples plays again on the contrast of misunderstanding followed by explanation. It describes what is in fact going on back in the city where the woman is spreading her story about herself and Jesus.”

¹⁰³ Newman and Nida (1980: 126; cf. Stibbe, 1993: 65) state that, “The focus of the narrative, in the form of a revelation discourse, now shifts from the woman and the people in the city back to Jesus and his disciples.”

¹⁰⁴ Dodd (1960: 315; cf. Elam, 1980: 98–207) is of the opinion that, “The transition from the conversation of Jesus with the woman to his conversation with the disciples is effected (with complete dramatic verisimilitude) through the idea of food and the satisfaction of

situation in which both the planter and the reaper celebrate together (cf. Robertson, 1932: 71; Dods, 1961: 730–1). Though the dialogue at vv. 31–38 has the form of an *interludinal, statement-misunderstanding-clarification*, and *front-of-stage* dialogue, its connection with the previous exchanges and their themes has to be taken up seriously (cf. Morris, 1995: 245; Dodd, 1963: 325–7).¹⁰⁵ While discussing the spiritual harvest, Jesus implicitly refers to the current involvement of the woman back in the city (i.e., reaping the harvest among the Samaritans; cf. vv. 28–30; see Morris, 1995: 243–4; Neyrey, 2007: 97–8). Now, she is engaged as an agent of the greater harvest. Jesus prepares his disciples for the cross-cultural and inter-religious missional harvest (as he had already prepared the Samaritan woman; cf. Gench, 2007: 37; Brodie, 1993: 224–5).¹⁰⁶ Thus, the thread of the inter-religious missional dialogue is brought to the notice of the reader.

The fourth exchange functions in diverse ways as follows: *First*, the *statement-misunderstanding-clarification* sequence of the exchange functions in a dramatic way (cf. Duke, 1985: 145). The exchange cannot be interpreted in isolation as it is closely aligned together with the previous three exchanges (vv. 7–26, 27, 28–30) and the succeeding exchange (vv. 39–42). *Second*, the central dialogue between Jesus and the woman (vv. 7–26) functions as a paradigm for the *teacher-disciples dialogue* in vv. 31–38.¹⁰⁷ The woman's involvement in the central dialogue (vv. 7–26) and her role as a witness back in the city (vv. 28–30) are deciphered as parts of an example story for the disciples to follow.¹⁰⁸ Thus the dialogue functions as a pedagogical and instructional document; that is, the disciples are taught that they must imitate the woman

hunger (4:31)—the counterpart of water and the satisfaction of thirst.” For more details, refer to Brant, 2004: 94–5, 128, 248.

105 The narrator uses various utterance units, structural aspects, stylistic and dramatic features, and figures of speech in order to establish an *interludinal, statement-misunderstanding-clarification*, and *front-of-stage* dialogue.

106 Reinhartz (1994: 573) says that, “the entire episode is placed in a missionary context, both by Jesus’ enigmatic comments on harvesting and ‘gathering fruit for eternal life’ (4:34–38) and by the story itself, in which the Samaritan woman acts as an apostle to her compatriots.”

107 Schnackenburg (1980: 1:444) says that, “Jesus’ conversation with his disciples in the meantime clearly has a missionary character and looks beyond the promising ‘harvest’ that is at hand to the future mission of the Church. Just as Jesus is now fulfilling the mandate of his Father, so he too sends out his disciples to continue his work (v. 38).”

108 Köstenberger (2004: 162) says that, “Jesus may be alerting his disciples to the fact that the events unfolding before their eyes do not correspond to the normal pattern of life, urging them to realign their priorities.”

as a missional paradigm.¹⁰⁹ *Third*, the dialogue functions as answer(s) to the questions posed by the disciples in the second exchange (v. 27): “What do you want?” or “Why are you speaking with her?” Jesus’ conversation with the disciples in the fourth exchange makes clear the following things: (1) what Jesus wants is to do the will of the Father and to complete his work (that is ‘spiritual food’ over against the ‘physical food’ of the disciples, v. 34; and (2) the subject matter of Jesus’ speech with the woman is living water, her morality, and genuine worship (vv. 7–26).¹¹⁰ As Jesus intended to prepare her for reaping the harvest, she is now involved in the mission of reaping the harvest among her own people (vv. 28–30). Jesus expects the same from the disciples, he wanted them to be reapers as the woman is engaged in (vv. 34–38).¹¹¹

Jesus’ concerns are spiritual and they are shared in metaphorical language. This can be considered as the *fourth* functional aspect of the dialogue. His dialogue is filled with mysterious sayings and this factor forces the disciples and the readers to be cautious about what he says.¹¹² Understanding the speeches of Jesus equips both the disciples and the reader to get involved in the mission of God beyond the cultural and religious boundaries. This pragmatic aspect of the dialogue is rhetorical in essence.¹¹³ *Fifth*, the exchange reveals the missional trends and theological aspects of the Johannine community.¹¹⁴ Jesus’ open-mindedness toward the Samaritans reveals the inclusivistic missional approach of the Johannine community, which extends even to the level of the outcasts and religiously downtrodden. *Sixth*, the dialogue reveals: interactions

109 Ridderbos (1987/1997: 170) says that, “‘I sent you’ refers not to the disciples who are present in the narrative but was ‘spoken from the standpoint of later missionary work where every missionary could look back on some predecessor in the field.’”

110 The dialogue here functions in a structural parallelism with the central dialogue: ‘Jesus and the woman in the central dialogue conversing about living water’ (vv. 7–26) parallels to ‘Jesus and the disciples in the fourth exchange discussing about ‘the food’ (vv. 31–38). Thus Jesus’ dialogue with the woman and the disciples circumscribed around the themes of spiritual ‘water’/‘food’ brings a complete circle. See Ridderbos, 1987/1997: 167.

111 While exchange one is linked indirectly to the larger plot of the Johannine story, the fourth exchange connects the story directly to the larger plot. The larger plot of the extended Johannine dialogue almost always incorporates Jesus’ interactions with the disciples.

112 The dialogue functions as a revelatory piece of document: the disciples expect ‘lower’ or ‘physical food’ and Jesus shares ‘higher’ food (just as the woman expected ‘lower’ or ‘physical water’ and Jesus shares with her ‘living water’).

113 Moloney (1998: 137) is of the opinion that, “Along with the disciples in the story, the readers of the story are addressed as Jesus provides the theological underpinning for his life and ministry (v. 34) and invites them to accept the challenge of mission (vv. 35–38).”

114 Dodd, 1960: 316; Barrett, 1978: 240–3; Beasley-Murray, 1987: 63–4; Milne, 1993: 83–90.

of the Father and the Son, as Jesus is the one sent by the Father in order to complete his work; connection between Jesus and the disciples, as the disciples are supposed to obey Jesus' commandments and engage in the harvest, so that sower and reaper may rejoice together; and the connections between Jesus and the Samaritans, as they are beyond the cultural and the religious boundaries. *Finally*, the dialogue works within the framework of a *belief and unbelief* conflict (i.e., the woman's belief and her subsequent witness and harvest in the Samaritan context are contrasted with the partial belief of the disciples all through the episode).¹¹⁵ All the above mentioned functional aspects within the narrative poetics are pleasing to the reader (cf. Funk, 1988: 2–13) and persuade him/her to be a witness and a harvester.

Fifth Exchange (4:39–42)

The section in vv. 39–42 records the final exchange of the episode. The narrative syntactics helps the reader to derive the semantic aspects of the exchange. The content of the exchange can be inferred out of a memory statement (v. 39b), an implicit dialogue between Jesus and the Samaritans (vv. 40–41), and a final utterance of the Samaritans to the woman (v. 42). The woman's testimony marks the starting point of the Samaritans' belief (v. 39b; cf. Michaels, 1984/1989: 75; Brant, 2011: 88).¹¹⁶ The direct voice utterance recorded in v. 39b (Εἰπέν μοι πάντα ὃ ἐποίησα) is a recollection statement from the dialogue between the woman and the Samaritans back in the city (cf. v. 29).¹¹⁷ The woman's utterance in v. 29 and its restatement in v. 39b take their root from her dialogue with Jesus (vv. 16–18; cf. Michaels, 1984/1989: 75). An implicit dialogue between Jesus and the Samaritans is recorded in vv. 40–41: "they [the Samaritans] asked him to stay with them" (v. 40) and "many more believed because of his word" (v. 41; cf. Lindars, 1972: 198).¹¹⁸ The reader is brought to the point that Jesus stayed among them about two days and engaged in a series of dialogues. Their personal interactions with Jesus enabled them to say to the woman: "It is no longer because of what you said that we believe, for we have heard for ourselves, and

115 Bennema (2009: 117–26) considers the group of disciples as a "slow but sticky" people.

116 Refer to Quast, 1991/1996: 37.

117 Brown (1966: 184–5) is of the view that, "The woman who was so important in scene 1 is recalled because it is on her word that the townspeople believe. But the completion of the Father's work (v. 34), the harvest of the Samaritans, is to have greater durability; for the townspeople come to believe on Jesus' own word that he is the Saviour of the world."

118 Talbert (1992: 118) observes that, "The Johannine pattern is: a witness points/brings someone to Jesus; Jesus then validates himself with that one; a confession of faith grows out of one's own personal involvement with Jesus himself."

we know that this is truly the Saviour of the world" (v. 42; cf. Resseguie, 2001: 116; Brant, 2011: 88).¹¹⁹ Dodd (1960: 315) says that, "a final sentence uttered by the Samaritans (vv. 41–42), like the concluding chorus of a Greek play, sums up the meaning of the whole." This marks the climax of the extended episode. Thus, the dramatic nature of the entire episode is obvious here (cf. Baldick, 1990: 61–2; Carey and Snodgrass, 1999: 51).¹²⁰

The utterance forms recorded in "active voice" are a *testimony turned to be a memory statement* (v. 39b; cf. Schnackenburg, 1980: 1:455) and a *confession* (v. 42; cf. Ridderbos, 1987/1997: 171).¹²¹ The use of *analepsis* (v. 39b; cf. vv. 16–18 and 29) increases the internal co-ordination of the exchanges within the extended narrative framework of the episode (cf. Genette, 1980: 48–79). The current exchange shows inferences of a memory statement from the previous dialogue (v. 29b), an implicit dialogue (vv. 40–41), and another dialogue in an implicit form (see v. 42).¹²² Köstenberger (2004: 164; cf. Moloney, 1998: 147) says that, "The insistent nature of the townspeople's words to the woman is highlighted by the use of the imperfect 'they were saying' (ἐλεγον); the settled state of their own conviction is expressed by two perfects, ἀκηκόαμεν (we have heard) and οἶδαμεν (we know)."¹²³ They declare that not only because of the woman's testimony back in the city (v. 29) but also because of their direct hearing from Jesus prompted them to believe that Jesus is truly the Savior of the world (ὁ σωτὴρ τοῦ κόσμου).¹²⁴

The major function of the dialogue seams in the fifth exchange is to provide an appropriate climax for the episode (cf. Hellholm, 1986: 13–64). The

119 See Köstenberger, 2004: 164–5.

120 Some scholars like Hitchcock (1923/1993) and Schenke (1993) consider the FG as a whole to be a long drama. Considering the entire gospel as one drama, Hitchcock holds that no evangelist has a keener conception of a situation, dialogue and characterization. He notes that the author had a dramatic sense by nature and every detail in the gospel has a point. See Thettayil, 2007: 19–20; Bowen, 1930: 292–305; Keck, 1953–4: 173–6; MacRae, 1993: 103–13.

121 See Painter, 1991: 64; Duke, 1985: 103.

122 Talbert (1992: 117–8) comments that, "Vv. 39–42 is cast in the mold of the typical witness borne to Jesus (cf. 1:35–39). *First*, someone bears witness to Jesus (4:39/1:35–36). *Second*, people come to/follow Jesus (4:40/1:37, 39a). *Third*, they want to abide with Jesus and they do (4:40/1:39b). *Fourth*, as a result, they make their confession about Jesus (4:42/1:41)."

123 Morris (1995: 250–1) says that, "The woman might introduce them to Jesus, but faith is not faith as long as it rests on the testimony of another. There must be personal knowledge of Christ if there is to be an authentic Christian experience. The incident forms something of an exemplification of Jesus' words in verses 37–38."

124 Refer to Beasley-Murray, 1987: 65.

misunderstanding nature of the disciples in the fourth exchange is contrasted with the understanding and believing natures of the Samaritans.¹²⁵ Jesus' personal encounter with the believers of the Samaritan religion brings a favourable conclusion to this inter-religious dialogue.¹²⁶ The narrator presents the story to the reader to have a personal encounter with Jesus, to affirm his/her faith in him and witness about him, and to remain as a harvester of faith communities (cf. Windisch, 1993: 29–32).¹²⁷ While the content of the exchange is people's personal encounter with Jesus and their confirmation about his universal significance as the Savior, the forms used are testimony/memory statement, implicit dialogue(s), and a concluding dramatic utterance. The content and form of the exchange are rhetorical as they persuade the reader to be a harvester for the sake of the Savior of the world.

Meso-Analysis

Our multidimensional analysis of 4:1–42 enables us to classify the dialogues into different categories. It also helps us to see how dialogues are integrally connected to narratives, how plot structure, characterization, thematic development, revelatory aspects, and others function in relation to dialogues, and how genre, rhetoric, and dramatic features enable the reader to understand the dialogue from diverse textures. The content and form of the exchanges are coalesced to convey a message to the reader (cf. Kennedy, 1984: 10). As usual, an important feature of the narrative is its use of explicit and implicit dialogues. The five-tier exchange develops within a narrative framework. At the outset, vv. 1–6 frames a narrative setting for the entire episode (cf. Resseguie, 2005: 87–120).¹²⁸ There are two explicit dialogues within the episode: *first*, between Jesus and the Samaritan woman (vv. 7–26; cf. Dodd, 1960: 311–5); and *second*, a dialogue between Jesus and the disciples (vv. 31–38; cf. Lindars, 1972: 194–7).¹²⁹ While exchange one (vv. 7–26) and exchange four (vv. 31–38)

125 See Newman and Nida, 1980: 131; Painter, 1993: 207; Carson, 1991: 231–2; Blomberg, 2001: 104; Barrett, 1978: 243–4.

126 Namitha (2000: 124; cf. Michaels, 1984/1989: 75) says that, “they proclaimed Him as the ‘Saviour of the World’ (4:42), and thus transcending the fruits of interpersonal dialogue beyond individual conversation and faith response.”

127 Refer to Jones, 1997: 93; Thettayil, 2007: 16; MacRae, 1993: 109–12; Stibbe, 1994b: 17; Powell, 1990: 11–21; Tolmie, 1999: 13–27.

128 Refer to Köstenberger, 2004: 142.

129 Refer to Lindars, 1972: 174.

are mostly composed out of character utterances and dialogues,¹³⁰ exchanges two (the disciples' dialogue at the background, v. 27),¹³¹ three (the rear-of-stage dialogue, vv. 28–30),¹³² and five (vv. 39–42; cf. Dodd, 1960: 315) show narrator's abbreviating tendencies.¹³³ By incorporating both the explicit and implicit dialogues, the episode as a whole is dynamically co-ordinated and aligned by the narrator.¹³⁴ There are two memories of dialogue appear as a special category within the narrative: *first*, Jesus learned what the Pharisees had heard (v. 1; cf. Kok, 2009b: 6),¹³⁵ and *second*, Samaritans' memory of the utterance of the woman (v. 39).¹³⁶ While discussing the form of the episode, Stibbe (1993: 68; cf. Culpepper, 1983: 136–7; Reinhartz, 1994: 572) comments that, "John 4:4–42 focuses on a dialogue and evolving relationship between a woman and Jesus." Stibbe further attempts to establish that the story as a "marital imagery" or a "symbolic betrothal."¹³⁷ But a careful analysis of the episode makes us aware that the form is more of an inter-religious type than a betrothal type. The betrothal imagery is used as a subsidiary type within the inter-religious dialogue framework.

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- 130 Bennema (2009: 91; cf. Culpepper, 1983: 136–7) says that, "Jesus' dialogue with the disciples in 4:31–38, like his conversation with the Samaritan woman earlier, starts at a material level and moves to a spiritual or symbolic level."
- 131 While the explicit dialogue between Jesus and the woman is taking place in the foreground, an implicit dialogue is taking place at the background of the stage among the disciples.
- 132 While on the front-of-stage a dialogue is happening between Jesus and the disciples, on the rear-of-stage the woman is engaged in a conversation with the Samaritans.
- 133 See seams of dialogue(s) in vv. 40–41 and another one between the woman and the Samaritans in v. 42. Cf. Carson, 1991: 214–32; Barrett, 1978: 228–44; Blomberg, 2001: 98–104; Malina and Rohrbaugh, 1998: 98–105.
- 134 The use of implicit commentaries in vv. 2, 8, 9b, and 25a shows the narrative involvement more conspicuously within the text. The narrative framework of the episode provides the effect of an "acted dialogue" with renewed interests as it reports the character interactions in "active voice" forms and their movements in dramatic format. The utterance units and narrative sections are intertwined together in order to lead the readers toward a dramatic climax.
- 135 The 'learning' of Jesus and the 'hearing' of the Pharisees implicitly inform the reader about the way Jesus' news was spread among the people.
- 136 Womack (2011: 40) says that, "Words inside inverted commas are primary (they were there first), and words outside them are secondary (they came later), and this rule of interpretation applies regardless of whether the literary context is fictional or not."
- 137 Stibbe (1993: 68–9; cf. Reinhartz, 1994: 572; Brodie, 1993: 233; Culpepper, 1983: 136) states that, "Though a literal betrothal is not indicated between the two, there is marital imagery in the exchange in vv. 16–18 . . . to a symbolic betrothal."

The two explicit dialogues (vv. 7–26, 31–38) and the three implicit dialogues (vv. 27, 28–30, 39–42) form a five-tier exchange development within the episode.¹³⁸ The following dialogical trends are noticeable in the larger episode: *exchange one*: a *statement-misunderstanding-clarification* and *challenge and riposte* in an inter-religious format; *exchange two*: a background dialogue that forms an interlude; *exchange three*: a rear-of-stage dialogue that forms an interlude; *exchange four*: a *statement-misunderstanding-clarification* and *front-of-stage* dialogue in a pedagogical/instructional fashion aiming toward the inter-religious mission of the disciples (cf. Dodd, 1963: 325–7); and *exchange five*: testimonial and confessional. Though there are several dialogue trends within the episode, the overarching trend of the episode is linked (either explicitly or implicitly) to inter-religious aspects, witnessing, and missions. The Samaritans' realization about Jesus as the Savior of the world emphasizes the inter-religious nature of the episode.

The characterization of the whole story is presented in a *pyramidal* format,¹³⁹ as follows: *first*, *Jesus alone* appears on stage at the beginning (4:1–6); *second*, in vv. 7–26, the interaction between Jesus and the Samaritan woman takes the attention of the reader; *third*, Jesus, the woman, and the disciples appear on stage in vv. 27–38 (with an exception of the departure of the woman in v. 28); and *fourth*, it becomes a community issue where Jesus, the woman, the disciples, and the Samaritan people are involved (see Figure 28).¹⁴⁰ The narrator's depiction of the story focusing on Jesus is obvious as the protagonist remains constant on stage whereas all other characters appear and disappear. It also reveals the fact that all other characters are introduced in relation to Jesus (cf. Resseguie, 2005: 121–66).¹⁴¹ Thus, the narrator uses both *showing* and *telling* techniques of characterization in the episode.¹⁴²

138 Kennedy (1984: 23) says that, “arrangement, seeks to determine the rhetorically effective composition of the speech and mold its elements into a unified structure.” “In the *Phaedrus* (264c),” Kennedy (1984: 23) says, “Plato says that every discourse should be like a living body in which the parts cohere like limbs.”

139 *Pyramidal* means pyramidlike. In this story the characters are appearing on stage in a pyramidlike format.

140 As the characters appear on stage progressively, the story also progresses in a dramatic way. While the reader views only Jesus on stage at the beginning of the story, he/she sees a large number of people toward the climax of the story. It provides a peculiar shape for the overall characterization of the episode (see Figure 28).

141 Refer to Kennedy, 1984: 50.

142 Resseguie (2005: 126–27; cf. Abrams, 1999) says that, “In showing, which is also called the *dramatic method* or *indirect presentation*, ‘the author simply presents the characters talking and acting and leaves the reader to infer the motives and dispositions that lie behind

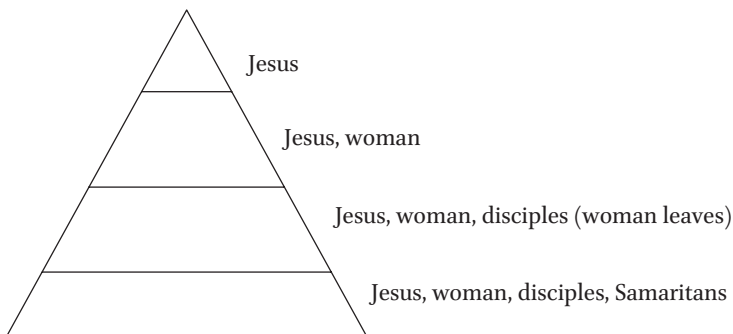


FIGURE 28 *Character development within the episode.*

While the first (vv. 7–26), third (vv. 28–30), and fifth (vv. 39–42) exchanges are concentrating on the woman and the Samaritans opposite to Jesus, second and fourth exchanges are focusing on the disciples, their thoughts, interactions, dialogues about/with Jesus (see Figure 28). Bennema (2009: 90–91) states that, “The woman struggles for understanding throughout the dialogue but Jesus helps her progress. This progress is reflected in the titles she uses for Jesus: she goes from ‘a Jew’ (4:9) to ‘Sir’ (4:11, 15, 19), ‘prophet’ (4:19), ‘Messiah’ (4:29) and lastly ‘Savior’ (4:42).”¹⁴³ This progressive and revelatory function of the story guides the reader from suspense to surprise. The common subject matter of both the explicit dialogues (vv. 7–26 and 31–38) is almost the same, but the linguistic phenomenon used is different. In the previous the subject is ὁδατος and in the latter it is βρωσιν; but in both cases the substance of the speech is religiosity and spirituality. Also in both the cases the hearers are gripped in misunderstanding because of the words of Jesus (cf. Culpepper, 1983: 136–7). The dialogue section as a whole ends where the Samaritans proclaim that Jesus is ‘the Saviour of the world’ (v. 42).¹⁴⁴

what they say and do.” Resseguie (2005: 127) states that, “In *telling*, which is also called *direct presentation*, the narrator intervenes to comment directly on a character—singling out a trait for us to notice or making an evaluation of a character and his or her motives and disposition. This method does not rely upon the reader’s ability to infer a character’s attribute from what he or she does and says. Rather, the narrator tells us about the character’s traits and motivations.”

143 See Neyrey, 2007: 99; Culpepper, 1983: 136–7; Reinhartz, 1994: 572; Stibbe, 1993: 62–70; Barrett, 1978: 228–44.

144 See the Micro-analysis section above. Kermode (1987: 451; cf. Reinhartz, 1994: 572) says, “The Samaritans hail him [i.e., Jesus] as the Christ and savior of the world. For once there is no misunderstanding.”

The evangelist orders the material in sequence to profile the characters through *juxtaposition*. Within chap. 3, Nicodemus and John the Baptist are juxtaposed (a *minor juxtaposition*), whereas Nicodemus and the Samaritan woman are juxtaposed in chaps. 3 and 4 (a *major juxtaposition*; cf. Culpepper, 1983: 136). The geographical expansion of the stage from Judea/Galilee to Samaria broadens the theological perspective of the gospel.¹⁴⁵ The theme of the dialogue develops from an intra-religious Nicodemus story to an inter-religious Samaritan story. The aspects like story-telling tactics and character dynamics are presented to catch the attention of the reader.¹⁴⁶ The placement of the dialogue is between two short dialogues (3:22–30 and 4:46–54). The progression of the macro-level story from a *report-and-defense* dialogue to an *inter-religious* dialogue and from there to a *request-rebuke-response* dialogue (see 4:43–54) informs the reader about the dialogical plurality of John's story. Similar to Plato whose "language is rich, often beautiful, and uses a wealth of literary devices that elicit, maintain, restore and reward the reader's interest" (cf. Press, 2007: 1), John presents his dialogues with persuasive intentions. The plot structure of the story is diplomatic as it is told not only to reveal the inclusivistic approach of Jesus but also to teach the disciples the broadness of mission (cf. Resseguie, 2005: 197–240). The story's narrative point of view highlights the all-inclusive love of God and its dramatic movements reveal its actualization (cf. MacRae, 1993: 109; Elam, 1980: 135–207). The story is more romantic as the interlocutors 'entered into each other's lives' and finally reached into a 'spiritual union.' The extensive narrative frame of the story is resultant in theological and moral concerns. All these aspects support the dramatic stature of the episode (cf. Womack, 2011: 82–122).

The dialogue sections of John 4:1–42 are result-oriented in the overall context of the gospel. The following aspects are conspicuous: *first*, the dialogue educates about the universalistic, inter-religious and cross-cultural mission initiatives as the protagonist breaks the ethnic, cultural, religious, and sexual boundaries in order to speak and engage in the *Missio Dei* (cf. Kok, 2010: 168;

145 In John's Gospel, Jesus travels through all the three regions before the completion of the fourth chapter. This is one of the distinguishing factors of the gospel in comparison to the Synoptic counterparts.

146 Whereas the Nicodemus story is not complete in itself as he is presented as a developing character through the gospel, cf. 7:45–52 and 19:38–42, here the Samaritan woman's story ends pleasantly. In the Nicodemus incident the interlocutors interact face-to-face without any distractions; but, here the story develops through stages as the Samaritan woman's appearance-disappearance-appearance mode is significantly contributes to the narrative dynamism of the story.

also see Bosch, 1995); *second*, it presents a Samaritan-and-Eternal life perspectival (outwardly, Samaritan-and-Jewish) dialogue with theological, ethical, and contextual concerns;¹⁴⁷ *third*, the inter-religious tendency of the dialogue sharpens the existent views of the woman and directs her to the Saviour of the world (cf. Kermode, 1987: 451; Reinhartz, 1994: 572); *fourth*, the appearance of both the explicit and the implicit dialogues exemplifies the real intent of the author in developing narratives artistically;¹⁴⁸ *fifth*, though the dialogical trends dominate, the narrative patterns play vital role in order to strengthen the flow of the dialogues; *sixth*, themes such as living water, eternal life, hour, salvation, spirit and truth, belief, worship, spiritual food, and 'God is Spirit' develop with the help of various literary devices and metaphors in order to impress the reader;¹⁴⁹ and *seventh*, the character of Jesus is more dynamic, over against many of the flat characters, and his character is well connected with the rest of the gospel.¹⁵⁰ As Womack (2011: 38) rightly observes, "the conversations in the text, like the pictures, are something *other* than the text itself." The dialogues in vv. 1–42 dramatize the story and persuade the reader for action.¹⁵¹ The narrator reveals his story telling tendencies with the help of several literary figures of speech and stylistic devices (cf. Kennedy, 1984: 13, 25–30; Thielman, 1991: 169–83). These are tools used by the narrator to interlock the reader with the text.

147 Cf. Barrett, 1978: 228–44; Stibbe, 1993: 62–70; Malina and Rohrbaugh, 1998: 96–105; Beasley-Murray, 1987: 56–66.

148 Kennedy (1984: 13) says that, "style, which involves both choice of words and the composition of words into sentences, including the use of figures."

149 The narrator's use of diverse utterance genres, literary devices, and themes helps the story move forward and persuades the reader for action. See Resseguie, 2005: 41–86.

150 Jesus is viewed as one who takes control over the three regions, Judea, Galilee and Samaria, a Jew, prophet, Messiah, and saviour of the world, the source of living water and the true food, a greater inter-religious dialoguer, and one who initiates the mission of God even among the untouchables.

151 Instead of developing the entire story in pure narratives, the narrator incorporates both the explicit and the implicit dialogues in order to persuade the reader (cf. Womack, 2011: 123–51). Moloney (1998: 148) argues that, "Jesus' promise of 3:17, 'For God sent the Son into the world, not to condemn the world, but that the world might be saved through him,' is being acted out in the narrative."

A Request-Rebuke-Response Dialogue (4:43–54)

Setting of the Dialogue

The setting of the dialogue shifts from Sychar in Samaria to Cana in Galilee (cf. Strange, 1992: 1:827).¹ Jesus as an itinerant messenger of God addresses diverse walks of people and persuades them to believe in him. Stibbe (1993: 70; cf. Borchert, 1996: 217–8) states that, “The rationale for the celerity of Jesus’ movements is provided in the narrator’s aside in 4:44: ‘Now Jesus himself had pointed out (ἐμαρτύρησεν) that a prophet has no honour in his own country.’ Here there is a distant analepsis of the Prologue, where the narrator says that Jesus came to his own (τὰ ἴδια) but his own did not receive him.”² Obviously the presentation of Jesus and his movements in John is entirely different from that of the Synoptics. Whereas in the Synoptics Jesus begins his ministry in Galilee and ends in Judea, in John Jesus has already stepped into all the three provinces before chap. 4 ends (i.e., Judea, Samaria, and Galilee).³ Jesus is now known in all the three provinces while John the Baptist’s ministry is restricted to the Judean provinces. Another time Jesus visits Cana and this results in another sign (cf. Nicol, 1972: 28–9; Wallace, 1996: 187, 242).⁴ The two dialogue sections in chap. 4 (i.e., 4:1–42, 43–54) display the way dramatic discourses are developed in John.

The episode in 4:43–54 begins and ends at two different geographical settings, i.e., Cana and Capernaum (cf. Resseguie, 2005: 87). It is framed primarily

1 Carson (1991: 234) states that, “After two days in Samaria, Jesus *left for Galilee*, resuming the trip he began in v. 3.”

2 Refer to Robertson, 1932: 73–4; Kanagaraj, 2005: 160.

3 Keener (2003: 628; cf. Robertson, 1932: 73) says that, “Untrustworthy disciples (2:23–3:9) and hints of hostility (4:1–3) characterized Jesus’ reception in Judea; by contrast, Samaria (4:4–42) and Galilee (4:43–54) received his ministry.”

4 Köstenberger (2004: 169; cf. Moloney, 1998: 153; Dodd, 1960: 319) also notes that, “Jesus was approached by ‘a certain royal official.’ If this man was a Gentile, then this marks a progression from Jews (John 3) to Samaritan to Gentile (John 4) in Jesus’ ministry, in keeping with the pattern followed also in the Book of Acts (cf. 1:8).” Brown (1966: 1:192; cf. Talbert, 1992: 19–20) comments that, “Since the time of Irenaeus (*Adv. Haer* II 22:3; PG 7:783), scholars have suggested that John’s account of the official’s son is a third variant of the story of the centurion’s boy or servant of which forms with minor variants appear in Matthew 8:5–13 and Luke 7:1–10.”

within the general setting and then within a specific setting, as follows.⁵ The general setting is outlined in vv. 43–45: *first*, Jesus travels from Judea to Galilee via Samaria (vv. 3, 43); *second*, he stays two days in Samaria and then proceeds to Galilee (v. 43; cf. Blum, 1983/2004: 288); and *third*, he comes to Galilee and the people welcomed him because of his doings in Jerusalem during the festival (v. 45; cf. Nicol, 1972: 28–9).⁶ The specific setting of the narrative is built within the framework of the general setting. The following things are important to note within the specific setting: *first*, *the specific place*: whereas Jesus comes from Sychar in Samaria to Cana in Galilee (i.e., the place where he had changed the water into wine; cf. Strange, 1992: 1:827), the Royal official (βασιλικός) comes from Capernaum to Cana in order to invite Jesus to his home (cf. Neyrey, 2007: 100); and *second*, *the reason*: the Royal official's son lay ill in Capernaum (cf. Corbo, 1992: 1:866–9; Borchert, 1996: 221–2).⁷ The narrative in vv. 47–53 develops through different contexts: *first*, in Cana, Jesus is having a dialogue with the Royal man (vv. 47–50a; cf. Lampe, 1978–80/1990: 1:208); *second*, on the way, the Royal man is involved in a dialogue with the slaves (vv. 51–53a; cf. Blum, 1983/2004: 288); and *third*, in Capernaum, the whole family of the Royal man comes to believe (v. 53b; cf. Okure, 1998: 1543). This development of the setting contributes to the dramatic movement of the episode.

Micro-Analysis

The narrative unit in 4:46–54 is marked with two dialogue exchanges: one between Jesus and the royal man (vv. 46–50) and the other between royal man and his slaves (vv. 51–53; cf. Brodie, 1993: 228). But the story develops through three settings (vv. 46–50, 51–53a, 53b–54).⁸ The content of the first exchange (vv. 46–50) begins with the royal man's request (ἡρώτα) to Jesus reported

5 It works both as a conclusion to the Samaritan woman narrative and as an introduction to the forthcoming dialogue.

6 Cf. Stibbe, 1993: 70; Borchert, 1996: 216; Okure, 1998: 1543.

7 Schmidt (1964: 591; cf. Lampe, 1978–80/1990: 1:208) comments that, "In John 4:46, 49 the concrete sense of βασιλικός is debatable. The probable reference is to a royal official. The variant βασιλίσκος, supported by D it[*var*], would denote a petty king." Bennema (2009: 94; cf. Bultmann, 1971: 206–7) states that, "The royal official resides in Capernaum, a city on the north-west shore of the Sea of Galilee (4:46). . . . The term *basilikos* refers either to someone in the service of the king—a civil servant or military official—or to a relative of the king."

8 Brant (2004: 38) states, "The οὖν appears at points of temporal or local setting (4:46; 12:1; 20:19), when new participants are introduced (3:25; 13:4–6), and before a leading question, statement, or action (4:9; 4:47–49; 6:5; 6:66–68; 7:3–6; 21:5, 15)."

in passive voice (v. 47b; cf. Smith, 1999: 126; Wallace, 1996: 539, 627).⁹ Jesus' response (in a rebuke format) to the official is reported in active voice (v. 48; cf. Westcott, 1958: 78; Culpepper, 1983: 137).¹⁰ The official's second utterance to Jesus is reported in v. 49.¹¹ It looks as if a repetition and reformulation of his first request in v. 47b. Jesus' response here is reported in v. 50a.¹² Bennema (2009: 96) says that, "Whereas the official first *asked* Jesus to come with him (4:47), he now uses an imperative, 'Sir, *come down* before my child dies' (4:49). In turn, Jesus also uses an imperative, '*Go*; your son lives.'" The efficacy factor of his word is well reflected in the succeeding utterances and responses of the characters (vv. 50b–54; cf. Westcott, 1958: 79).¹³ Resseguie (2001: 132) is right in saying that, "The efficacy of his word is what is important, not his physical appearance at Capernaum."¹⁴ In the process of reading, the reader can easily understand the overarching content of the first exchange (vv. 46–50) that is framed within a *request-rebuke-response* format.¹⁵

The second exchange (vv. 51–53a) has the following sequence. The Royal man's slaves meet him on the way (ἐπορεύετο) and reports that the child was alive (v. 51).¹⁶ The Royal man's inquiry (ἐπύθετο) to the slaves is about the hour when he began to recover (v. 52a).¹⁷ Both the slaves' information and the Royal man's response are recorded in passive voice forms (cf. Womack, 2011: 38–46). The slaves' response to him is: "Yesterday at one in the afternoon the fever left him" (v. 52b; cf. Resseguie, 2001: 133). In v. 53a the narrator reports

- 9 Womack (2011: 38–9) says that, "the dialogue in a story is in inverted commas, or as people say, 'in quotes.' These marks identify the words they frame as originating from someone other than the writer of the rest of the text, and they are used frequently and vitally for this purpose in non-fictional writing." See Robertson, 1932: 75; Bruce, 1983: 117; Newman and Nida, 1980: 137; Barrett, 1978: 247.
- 10 Nicol (1972: 29, 104–5) says that, "These words are inconsistent with the fact that the officer's question already implies belief, that he did not ask the miracle as legitimation of Jesus, and that according to v. 50, he believed the word of Jesus without seeing anything." Cf. Carson, 1991: 238; Bruce, 1983: 118; Blomberg, 2001: 106; Barrett, 1978: 247–8.
- 11 Refer to Robertson, 1932: 75–6; Barrett, 1978: 248; Carson, 1991: 238; Newman and Nida, 1980: 138; Bruce, 1983: 118.
- 12 See Nicol, 1972: 55; Barrett, 1978: 248; Robertson, 1932: 76.
- 13 Refer to Carson, 1991: 239.
- 14 Dodd (1960: 318) says that, "the life-giving Word is the pivot of the story."
- 15 The following similarities are important to note down: *first, Request*: mother to Jesus, about wine//father to Jesus, about son; *second, Rebuke*: 'what has this to do with me'/'unless you see signs and wonders'; and *third, Response*: miracle//miracle. Cf. Stibbe, 1993: 70.
- 16 Carson (1991: 238) states that, "While he is still *on the way*, lit. 'on the way down,' the official runs into his servants who are bearing news of the restoration of his son."
- 17 See Brodie, 1993: 227.

the royal man's realization or recollection of Jesus' words: 'Ο υἱός σου ζῆ (v. 50a; cf. Westcott, 1958: 79). The second exchange works within the framework of the first exchange and leads the man to belief-affirmation. The narrator concludes both the first and the second exchanges in a similar fashion (see Robertson, 1932: 76).¹⁸ In both cases the utterance of Jesus (i.e., 'Ο υἱός σου ζῆ) is repeated, one from Jesus' own mouth (v. 50a) and another as a memory statement (v. 53a; cf. Resseguie, 2001: 132–3).¹⁹ The implicit interactive phrases like “Jesus himself had testified” (v. 44), “the Galileans welcomed him” (v. 45), “when he heard that Jesus had come from Judea to Galilee” (v. 47), and “so he himself believed along with his whole household” (v. 53b) contribute to the dialogical trends of the episode.²⁰

The characters of the story are Jesus, the royal official, his son, the slaves, and the household, but only Jesus, the royal official and the slaves appear on stage for explicit verbal interactions (cf. Westcott, 1958: 78–9).²¹ In the story, Jesus is viewed as a sign performer and a healer through the means of a dialogue.²² The royal man's faith develops at least through three stages: *first*, he believes through hearing and without seeing Jesus (v. 47); *second*, he dialogues with Jesus and believes the word that he speaks (vv. 47b–50); and *third*, after hearing about the sign and seeing with his own eyes, he himself believed along with his whole household (i.e., it develops as the third setting of the story, v. 53b; cf. Nicol, 1972: 73–4).²³ As Bennema (2009: 97; cf. Culpepper, 1983: 137; Talbert, 1992: 119) says, the royal official shows remarkable development of faith in his interaction with Jesus.²⁴ The royal official's movements, as one who hears about Jesus, one who approaches him, returns after hearing his word (τῷ λόγῳ), and believes in him along with his household, are transformative in nature.²⁵

18 Dodd (1960: 318) says that, “The word itself is significant: it is thrice repeated: 'Ο υἱός σου ζῆ (4:50, 51, 53—the second time *παῖς* replaces *υἱός* with no difference of meaning).”

19 Cf. Stibbe, 1993: 71; Nicol, 1972: 55, 107; Brodie, 1993: 230.

20 Cf. Carson, 1991: 233–40; Newman and Nida, 1980: 137–40; Barrett, 1978: 247–9.

21 Kanagaraj (2005: 161) states that, “We do not know whether this official was a Jew or a Gentile. The similarity of this story of the healing of the centurion's servant (Matthew 8:5–13; Luke 7:1–10), has convinced some scholars that he was a Gentile.”

22 Nicol (1972: 31, 113) says that, “With the exception of vv. 48–50 which are apparently a Johannine critical note, the pericope seems to be basically traditional, especially the detailed proof of the miracle in vv. 51–3, which suits the character of sign.”

23 See Painter, 1993: 211.

24 Refer to Blomberg, 2001: 107; Quast, 1991/1996: 38–9.

25 Neyrey (2007: 100; cf. Robinson, 1980: 255–63) observes that, “just as Jesus led the Samaritan woman and the people of her town to faith (4:42), so here he is able to evoke in the official

The form of the dialogue can be determined only on the basis of a thorough examination of several speech units (cf. Chandler, 2002/2007: 189).²⁶ The narrative syntax of John 4:43–54 can be outlined as follows: *first*, the itinerary *introduction and conclusion* (vv. 43–45); and *second*, another Cana sign story (vv. 46–54).²⁷ The short dialogical narrative can further be classified as follows on the basis of its development: *first*, itinerary and welcome (vv. 43–45); *second*, introducing the specific setting (vv. 46a–47a); *third*, dialogue between Jesus and the royal official (vv. 47b–50a); *fourth*, the narrative continues: the second setting and an abbreviated dialogue (vv. 50b–53b; cf. Westcott, 1956: 79); and *fifth*, concluding the story at the third setting (vv. 53b–54).²⁸ A *proverbial statement* is included in v. 44 as a *narrative note* (cf. Lindars, 1972: 200).²⁹ John 4:46–54 forms a *little inclusio* within the narrative as vv. 46 and 54 develop a *parenthesis*.³⁰ Stibbe (1993: 72) says that, “The story is based on a chiastic structure, with an inclusio between the introduction and the conclusion, and with the theme of the royal official’s faith acting as the centrepiece and focus of the reader’s attention.”³¹ Furthermore, a *larger Cana-to-Cana inclusio* is formed when we connect the present Cana story (vv. 46–54) with the previous Cana incident (cf. 2:1–11; cf. Schnackenburg, 1980: 1:461).

The narrative of the story can also be structured on the basis of the royal man’s belief-developments and dramatic movements (Stibbe, 1993: 72): *first*, he comes to Cana with partial belief, and Jesus criticizes him by saying that “unless you see signs and wonders you will not believe” (v. 48); *second*, he departs Cana and goes on his way as he “believed the word that Jesus spoke to him” (v. 50b);

a correct and honourable acknowledgement of himself. The result is that his request is finally granted and he and his whole household ‘believed’ in Jesus.”

- 26 Malina and Rohrbaugh (1998: 107; cf. Talbert, 1992: 119) consider this account as another variant of the healing story in Matthew 8:5–13 and Luke 7:1–10.
- 27 John’s use of the literary device *introduction and conclusion* (vv. 43–45; cf. 2:23–25) serves both as a conclusion to the previous section (vv. 1–42) and as an introduction to the latter section (vv. 46–54; cf. Blomberg, 2001: 105–6).
- 28 Cf. Quast, 1991/1996: 38; Barrett, 1978: 244–9; Carson, 1991: 233–9; Bruce, 1983: 116–9; Newman and Nida, 1980: 133–40.
- 29 John has inserted a proverbial saying of Jesus which does not seem to fit. It is found in all three Synoptic Gospels (Matthew 13:57; Mark 6:4; Luke 4:24) and also in the Gos. Thom 31.
- 30 Westcott (1958: 79) points out that, “The point lies in the relation of the two miracles as marking two visits to Cana, separated by a visit to Jerusalem. The form of the phrase corresponds with that in 2:11.”
- 31 Stibbe (1993: 71) outlines the chiastic structure as follows: A: The visit to Galilee, reference to first sign (v. 46a); B: ‘Your son will live’ (vv. 46b–50a); C: The faith of the official (v. 50b); B’: ‘Your son will live’ (vv. 51–53); and A’: The visit to Galilee, reference to signs (v. 54).

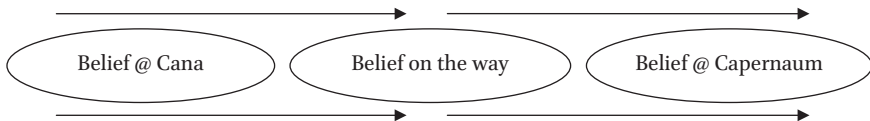


FIGURE 29 *The process of development of belief.*

and *third*, after hearing from the slaves and, finally, seeing by his own eyes “he himself believed along with his whole household” (vv. 51–53; cf. Westcott, 1956: 78–9; Michaels, 1984/1989: 78–81; see Figure 29).³² Beasley-Murray (1987: 73; cf. Dodd, 1960: 318–9; Culpepper, 1983: 137) views that, “Along with the emphasis on the word of Jesus, the narrative reveals a corresponding progression in the officer’s faith (vv. 48, 50, 53).”³³ Though character utterances are presented mostly in active voice forms, in other cases, they are reproduced in passive voice forms (cf. vv. 47b, 51, 52a; cf. Womack, 2011: 38–46). It is an action-oriented and dramatic dialogue (cf. Elam, 1980: 135–207), more narrational than dialogical, and “A to B, B to A” sequential.³⁴ The characters use utterance forms, such as *request* (v. 47b), *rebuke* (v. 48), *invitation* (v. 49), *command/positive response* (v. 50a), *positive information/glad tidings* (vv. 51b, 52b), *question/inquiry* (v. 52a), *exact information* (v. 52b), and *memory statement* (v. 53a; cf. 50a), during the process of their verbal interactions (cf. Robertson, 1932: 74–7).³⁵ The language of the episode reflects both the literal and figurative meanings.³⁶

The plot-shape of the narrative is similar to that of the plot-shape of the larger Johannine narrative (cf. Stibbe, 1994: 32–53). Stibbe (1993: 73; cf. Resseguie, 2005: 197–240) states that, “The father’s request for Jesus’

32 Robertson (1932: 77) says that, “All his family, the first example of a whole family believing in Jesus like the later case of Crispus (Acts 18:8).” Cf. Barrett, 1978: 244–9; Newman and Nida, 1980: 133–40; Bruce, 1983: 116–9.

33 Refer to Carson, 1991: 238; Brant, 2004: 205.

34 Duke (1985: 95–6) observes that, “Some characters in John’s Gospel are never ironized: Jesus, the Beloved Disciple, Lazarus, John the Baptist, and the *basilikos* of 4:46–54, to name a few.”

35 Witherington (1995: 128; cf. Resseguie, 2001: 131; Brant, 2004: 48) states, “Jesus’ response in v. 48 seems and is brusque: ‘Unless you see signs and wonders you will not believe.’” Brant (2004: 111) says that, “Most of the events of the Fourth Gospel are narrated, but many are brought to the audience’s eyes by characters’ speech. . . . The slaves report the healing of the royal official’s son (4:52).” Cf. Witherington, 1995: 128–9; Newman and Nida, 1980: 133–40; Barrett, 1978: 244–9; Carson, 1991: 233–9.

36 Resseguie (2001: 132) says that, “The royal official also seems to think that Jesus’ presence is necessary for his son to live, and therefore he repeatedly asks Jesus ‘come down’ to Capernaum; but Jesus refuses to descend to that level both literally and figuratively.”

κατάβασις to Capernaum helps to keep the overall *U-shaped plot* of the gospel (the descent and ascent of Jesus) in the mind of the reader.” By keeping the above discussions in mind, one can understand the overarching trend of the dialogue in the following way. In the first exchange: *first*, the Royal official comes up with a request concerning the illness of his son; *second*, Jesus rebukes the tendency of believing on the basis of signs and wonders; and *third*, later, Jesus responds positively.³⁷ Thus a *request-rebuke-response* sequence is maintained, as in the case of the first Cana incident (2:1–11; cf. Neyrey, 2007: 100; Culpepper, 1983: 137).³⁸ The second exchange can be considered as an attempt to appropriate the first exchange with the help of an interaction between the official and the slaves. Similar endings of both the exchanges (vv. 50a, 53a) prove the narrative interconnectedness of the episode. The narrator builds tension within the narrative world through character utterances (v. 48). It helps the story to advance from suspense to surprise. While Bultmann (1968: 209–43; cf. Talbert, 1992: 119; Smith, 1999: 127) considers the story in many ways as a typical miracle story, Brodie (1993: 226) considers it both a story of faith and a powerful father-son story.³⁹ As Bultmann and Brodie suggest, a reader can notice the way elements of the narrative shape a ‘miracle story’/‘story of faith’/‘father-son story.’ But the *request-rebuke-response* dialogue adds flavour to the syntactic development of the episode (cf. Stibbe, 1993: 71).⁴⁰

The dialogue of John 4:46–54 functions as follows. The tendency of abbreviating narratives and putting utterances into ‘passive voice’ forms (see vv. 47b, 51b, 52a) is yet another time identified here.⁴¹ Instead of presenting the story in a rather narrative or ‘passive voice’ format, the narrator incorporates speech units in ‘active voice’ for having rhetorical effect (cf. Womack, 2011: 38–45). The aspects such as ‘believing after dialoguing’ (v. 50b) and ‘believing after seeing’ (53b) are highlighted in order to encourage the reader to be responsive to the ‘speeches’ (cf. vv. 47b, 49), ‘hearing’ (cf. v. 50b) and ‘seeing’ (cf. v. 53; cf. Ridderbos, 1987/1997: 176–8; Moore, 1989: 41–56).⁴² The royal man’s belief

37 See Schnackenburg, 1980: 1:477; Bruce, 1983: 116–9; Barrett, 1978: 244–9; Newman and Nida, 1980: 133–40.

38 Refer to Painter, 1993: 208; Witherington, 1995: 127.

39 Painter (1993: 209; also see Painter, 1989: 27–28) states that, “The miracle quest story is a sub-type of the quest story and John 4:46–54 belongs to this sub-type.”

40 Gibling (1980: 197–211; cf. Duke, 1985: 168) narrates about the “suggestion, negative response, and positive action” portrayal of John in 2:1–11; 4:46–54; 7:2–14; 11:1–44.

41 Abbreviating tendencies are common in John (as in the case of any other literary masterpieces) as the narrator attempts to recapitulate the events, utterances, acts and actions of the extended narrative. Cf. Brown, 1966: 190–8; Morris, 1995: 256–8.

42 Witherington (1995: 130) says that, “There is a sense in which those who believe on the basis of the word have a stronger faith than those who will believe only on the basis of an

develops the following way as the dialogue progresses: he comes to Cana to invite Jesus' physical presence to Capernaum and Jesus criticizes his shallow faith based on signs and wonders (cf. Painter, 1993: 210; Ridderbos, 1987/1997: 175–6).⁴³ The verbal exchange between the royal man and Jesus ends with his belief in the word that Jesus uttered (vv. 47b–50). The royal man's interactions with the slaves and his recollection of Jesus' speech enable to develop his belief further. The narrative culminates when he along with his whole household believe in Jesus.⁴⁴ Talbert (1992: 120) rightly states that, "Faith is here portrayed as a process, with miracle functioning in different ways within it: both as a catalyst for faith and as a confirmation of it." Here the dialogue of Jesus with the royal man calls the attention of the reader toward unconditional belief.

John highlights one of the peculiar features of Jesus' ministry in the episode, i.e., 'the time of dialogue is the time of wonder' (cf. vv. 50b, 52b–53a; see Resseguie, 2001: 133).⁴⁵ This feature is affirmed through the recollection statement in v. 53, i.e., 'Ο υἱός σου ζῇ (cf. vv. 50, 51; see Quast, 1991/1996: 38).⁴⁶ It functions as a major rhetoric within the episode on following grounds: *first*, the royal official departs Jesus after hearing this statement (v. 50a) and he recalls it after hearing the good news from the slaves (v. 53a); *second*, it was pronounced as a 'power-generating statement' for sending the official back to home and to heal his son; *third*, it was uttered during a dialogical discourse and was a means for the royal man for his gradual development of faith; and *fourth*, those words were remained as words of joy for the entire household (cf. Resseguie, 2001: 132–3; Elam, 1980: 135–207).⁴⁷ Here the repetitive language of the narrator performatively interlocks the reader with the text (cf. Caird,

observed work." The common Jewish tendency of 'believing after seeing' (also see 20:29; cf. 1 Cor 1:22) is brought up as a case here. The episode also emphasizes the factor that Jesus' interlocutors "believe after dialoguing" (v. 50b). Cf. Culpepper, 1983: 137; Court, 1997: 1–86; Köstenberger, 2004: 168–72; Brown, 1966: 190–8; Moloney, 1998: 150–6.

43 See Stibbe, 1993: 72; Brodie, 1993: 232–3; Smith, 1999: 125–9.

44 Culpepper (1983: 137) states that, "The Samaritans had believed because of Jesus' word (4:41). The official also shows a willingness to believe apart from signs (4:50). Belief in Jesus' assurance of healing then gives life. His son recovers, and the official and all his house believe (4:53)."

45 Bennema (2009: 96) says that, "The official wants the physical presence of Jesus (perhaps because miracle workers usually interact directly with the ill person), but Jesus indicates that this is not necessary."

46 The coherence of the narrative sequence rhetorically persuades the reader. Cf. Funk, 1988: 85–91; Mack and Robbins, 1989.

47 Quast (1991/1996: 38–39) concludes by saying that, "The word of Jesus is unfettered by spatial, temporal, or racial constraints. Jesus has the power to give a new beginning, both

1980: 183–97; Van der Watt, 2010: 139–67).⁴⁸ The narrator presents the voice of the characters along with their acts and actions (cf. Hitchcock, 1923/1993: 15–24; Tan, 1993: 26–93).⁴⁹ “The characters’ dialogue is,” as Steve Gooch (2001: 51; cf. Womack, 2011: 91; Elam, 1980: 135–7) observes, “‘hanging on them like a coat,’ and so the verbal idiom, like the coat, has to be recognizably something the viewers can imagine wearing themselves.” As Gooch rightly states, through the character dialogue the narrator expects to achieve certain changes in the life of the reader. The *request-rebuke-response* format of the second Cana sign coheres with the first Cana sign (cf. 2:1–11; cf. Tolmie, 1999: 22).⁵⁰ In the process of reading, the implied reader is challenged by the ‘death to life’ theme of the story and develops his/her own faith.⁵¹ While the content of the overall dialogue is the life-giving aspect of Jesus, a *request-rebuke-response* format is used to convey the message. And it functions as a rhetorical piece for inviting the reader’s attention toward Jesus who is the giver of life.

Meso-Analysis

The content, form, and function of the dialogue invite the reader’s attention toward the rhetorical aspects (cf. Barwise, 1988: 25–8; Hellholm, 1986: 13–54). The use of a multivalent analysis enables us to understand the dialogue from a comprehensive point of view. In that, we attempt to observe how dialogue

physically and spiritually, to all who can accept his word in faith.” Refer to Van Aarde, 2009: 381–418; Windisch, 1923/1993: 25–64.

- 48 In order to know further about “the Grandeur of Johannine Rhetoric,” refer to Black, 1996: 220–39.
- 49 So far Jesus is introduced as a traveller who travels from Judea to Galilee, Galilee to Judea, Judea to Samaria, and again from Samaria to Galilee. Jesus’ character is magnificent, approachable, and beneficiary for the rest of the interlocutors. Jesus is also presented before the interlocutors and the readers as a ‘sign performer’ and a ‘good communicator’ throughout the Gospel. Cf. Smith, 1999: 125–9; Brodie, 1993: 226–33; Booth, 1961: 160–2; Chatman, 1978: 31–4.
- 50 Milne (1993: 91) states that, “the apparent refusal provokes a fuller and more earnest request, ‘Sir, come down before my child dies’ (v. 49). It is not a moment for discussion of the niceties of faith; action is needed!” Schnackenburg (1980: 1:461; cf. Michaels, 1984/1989: 81) says that, “With the passage 4:43–54, the evangelist rounds off the whole section dealing with the beginning of revelation.”
- 51 Powell (1990: 15; cf. Funk, 1988: 27–58; Vorster, 2009: 505–78; Servotte, 1992/1994: 26–7) states that, “narrative criticism interprets the text from the perspective of an idealized *implied reader* who is presupposed by and constructed from the text itself.”

as a literary genre works in relation to other literary genres and features of the text. Instead of employing a *dialogue to action* or an *action to dialogue* format, here the narrator uses 'the time of dialogue is the time of sign' phenomenon (cf. Dodd, 1960: 318–9; Chandler, 2002/2007: 189).⁵² The content of the dialogue (i.e., Jesus is the giver of life) demands the interlocutor's development in the journey of faith (cf. Tan, 1993: 50–89; Press, 2007: 55–74). In vv. 43–54, two dialogue exchanges (vv. 46–50, 51–53) are identified and they are wrapped up in narratives (cf. Stibbe, 1993: 70–3). The narrator of the story uses a *request-rebuke-response* dialogue and this invites the reader toward Jesus' life giving ministry (cf. Painter, 1993: 211).⁵³ The narrative details, like the Galileans' welcome of Jesus and the *analeptic statement* about his previous involvements in Jerusalem, are brought to the attention of the reader in v. 45.⁵⁴ In vv. 46–54, the narrator conflates five major literary elements: first, *pure narratives*; second, *formula narratives*; third, *active voice utterances* (cf. Womack, 2011: 38–46); fourth, *passive voice utterances*; and fifth, *memory statement* (cf. Chatman, 1978: 146–95).⁵⁵ In vv. 53b–54, the narrator emphasizes the believing aspect of the whole household and the sequence between the first Cana incident and the present one (cf. Okure, 1998: 1543; Neyrey, 2007: 100).⁵⁶ Both the major exchange (vv. 47b–50) and the complementary exchange (vv. 51–53a) are filled with dramatic actions and thematic developments.⁵⁷ Also in both cases, Jesus' statement marks the conclusion (cf. vv. 50a, 53a).⁵⁸ As in the case of the first Cana incident (2:1–11), the present episode is flavoured with a *request-rebuke-*

52 Robertson (1932: 76) states that, "Words too good and gracious to be true. His son is healed without Jesus even going to Capernaum, 'absent treatment' so to speak, but without the cure being absent."

53 Cf. Blum, 1993/2004: 288; Okure, 1998: 1543; Kermode, 1987: 451–52.

54 Bennema (2009: 95) says that, "John 4:46a reveals that Jesus has come full circle since 2:1 with his return to Cana (cf. the mention of Jesus' first and second sign in 2:11 and 4:54)."

55 Pure narratives dominate in the following sections: vv. 46a–47a, 50b–51a, 53–54. The second and third literary elements within the narrative framework (active voice utterances [vv. 48, 49, 50a, 52b] and passive voice utterances [vv. 47b, 51b, 52a]) are decisive in order to determine the overall shape of the dialogue. The memory statement in v. 53a, as the fourth literary element, is a repetitive statement of Jesus' final word to the royal man in v. 50a.

56 Sloyan (1988: 59–60) observes that, "The first four chapters of John move along briskly in narrative style. There are numerous time clues provided (cf. 1:29, 35, 43; 2:1, 12, 13; 3:24; 4:40, 43)." Cf. Blum, 1983/2004: 288; Kennedy, 1984: 34, 82.

57 For more details about drama and dramatic discourse, refer to Dodd, 1960: 318–9; Tan, 1993: 26–47; Elam, 1980: 135–207; Brant, 2004: 38, 204–5, 207; Hitchcock, 1923/1993: 15–24.

58 Refer to Bruce, 1983: 117.

response sequence, action-oriented developments, and belief-centric dialogue progression (cf. Okure, 1998: 1543; Brodie, 1993: 226–33).⁵⁹ In the episode, Jesus' personality develops further from an *inter-religious dialoguer* (cf. vv. 1–42) to a *sign-centric dialoguer* (cf. vv. 43–54).⁶⁰ Here, the short episode is placed between two larger episodes (i.e., 4:1–42 and 5:1–47).⁶¹

The *Cana-to-Cana* development of the extended narrative is complete now (cf. Culpepper, 1983: 73).⁶² Jesus' character within the Galilean framework reveals that he is a communicative and performative person.⁶³ The episode maintains a well-structured plot on the basis of the development of faith: *first*, the royal man's partial faith in Cana (as the beginning; vv. 47–48); *second*, his progressive faith on the way (as the middle; vv. 49–53a); and *third*, his matured faith in Capernaum (as the ending; v. 53b).⁶⁴ The themes of sign, faith, and life are characteristic as they assimilate the episode to the rest of the gospel narrative (cf. Greimas, 1987: 63–83; Lothe, 2000: 3–10). A sequential reading of the episodes helps the reader to understand the larger picture of the gospel. Moloney (1998: 151; cf. Westcott, 1958: 77–9) says that, "The links existing between the stories that follow one another point to the fundamental importance of a sequential reading of the narrative." The development of the *macro-story* through a Samaritan (4:1–42) to a Galilean (4:46–54) to a Judean (5:1–47)

59 In 4:46–54, dialogue develops in an "A to B, B to A" format.

60 When talking about the Platonic dialogues, Press (2007: 58) says that, "Dialogues can . . . be differentiated in terms of the density and difficulty of the arguments found in them. In dialogues such as *Ion*, *Crito* and *Euthyphro*, the arguments are clearer than the notoriously dense and difficult argumentation of dialogues such as *Sophist*, *Politicus*, *Philebus*, *Theaetetus*, *Timaeus* and the second part of the *Parmenides*."

61 See the way the Nicodemus dialogue (3:1–21) is placed between two short dialogues (2:13–22 and 3:22–30).

62 See Bennema, 2009: 94–9; Carson, 1991: 233–9; Bruce, 1983: 116–9; Newman and Nida, 1980: 134–40.

63 Blomberg (2001: 104) is right in saying that, "At John 4:42 we seem to have reached the end of the material in the Fourth Gospel that chronologically preceded Christ's 'great Galilean ministry.'"

64 The royal man's belief is progressive within the framework of the little episode, which also works within the belief-unbelief conflict development of the gospel (cf. Blum, 1983/2004: 288; Okure, 1998: 1543). Kanagaraj (2005: 162–3; cf. Smith, 1999: 124–9) says that, "The official's faith was no longer static but an active response to God's life-giving power manifested in Jesus." Stibbe (1993: 71; cf. Nicol, 1972: 55) says that, "The emphasis on signs in vv. 48 and 54 reminds the reader of the theme of Jesus 'doing signs.' The mention of believing (πιστεύω) in vv. 48, 50, and 53, reminds the reader of the theme of faith. The threefold use of ζῶω in vv. 50, 51 and 53 ('your son will live') reminds the reader of the allusions to Jesus as the giver of life (3:16, 36; 4:14)."

context invite reader's scrutiny. The narrator's attempt to present people's representative roles and their varied faith reactions bolsters the argumentative texture of the story (cf. Robbins, 1996b). The dialogue functions performatively within the narrative framework to challenge the ever present reader of the text (cf. Traugott and Pratt, 1980: 1–35).

A Sign and a Controversy Dialogue Leading to a Monologue (5:1–47)

In his first circular movement (2:1–4:54) Jesus the protagonist travelled through Galilee, Judea, Samaria, and finally returned to Galilee. But in the second movement (5:1–10:21), as Stibbe (1993: 89) states, “the focus is much on Jesus’ more localized movements in Jerusalem, particularly in the area of the Temple courts (7:14, 28; 8:20, 59; 10:23).” John, thus, shifts the emphasis from the *Cana-to-Cana* movement (2:1–4:54) to the Jerusalem-centric movements (5:1–10:21; cf. Neyrey, 2007: 101).

Setting of the Dialogue

At the outset, the narrator describes a *religious* and *architectural* setting with a purpose in mind.¹ The setting is described at the beginning of the narrative in detail, near the Sheep Gate pool in Jerusalem (vv. 1–6a).² The terrain of setting and dialogue mutually complement each other. Stibbe (1993: 74) says that, “The narrator’s statement in 5:1 that Jesus went up to Jerusalem for a feast of the Jews is of symbolic importance. It announces the intention of the storyteller to show Jesus as one who replaces existing religious feasts with his own person.”³ But as the dialogue advances, the exact setting changes to the temple premises. This is a literary tactic of the narrator to show the vibrant movement and the dramatic activity of the characters. After narrating the physical setting of the story in v. 3, the narrator addresses the kind of people attached to the story, generally called ἀσθενοῦντων (see Brown, 1966: 207). He brings three

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- 1 While the Sabbath context adds a religious setting for the story, the pool and the temple add architectural setting. The general setting is both architectural and religious as the story moves from the mystical Sheep Gate pool which has five porticoes to the religio-political headquarters at the temple in Jerusalem. Refer to Resseguie, 2005: 88.
 - 2 Refer to Moloney, 1998: 168; Brown, 1966: 206–7; Stibbe, 1993: 73–6; Bennema, 2009: 100–1.
 - 3 Brown (1966: 206; cf. Fenton, 1970: 67) points out that, “Codex Sinaiticus reads ‘the feast,’ which would probably be a reference either to Tabernacles or to Passover; but the evidence for the omission of the article is overwhelming.” See Neyrey, 2007: 102; Guilding, 1960: 69–91.

specific groups of people to the notice of the reader, τυφλῶν, χωλῶν, and ξηρῶν.⁴ In vv. 5–6a, the narrator narrows down the details to direct the reader to the specific interlocutor of the story. Here, Jesus’ attention falls on a person “who had been ill for thirty-eight years” and there begins the dialogue.

The narrative as a whole begins in v. 1 with the sequential phrase Μετὰ ταῦτα (‘after this’).⁵ Chap. 5 inaugurates the trend of the Sabbath conflicts and the growing oppositions of the Jews in the gospel. Resseguie (2005: 88) says that, “When Jesus heals on the Sabbath, the highly charged religious setting is essential to the plot and point of view.”⁶ The narrator is very specific in explaining the aspects of the entire chapter in the following sequence: *first*, connection verse between chaps. 4 and 5 (v. 1);⁷ *second*, setting description of the narrative (vv. 2–6a);⁸ *third*, first exchange of the story: dialogue between Jesus and the invalid man (vv. 6b–9a);⁹ *fourth*, second exchange: dialogue between Jews and the healed man (vv. 9b–13);¹⁰ *fifth*, third exchange: Jesus’ dialogue with the healed man in the temple (v. 14);¹¹ *sixth*, fourth exchange: the healed man discloses the identity of the healer to the Jews (v. 15);¹² *seventh*, fifth exchange:

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- 4 Neyrey (2007: 101) comments that, “The story opens at a pool where many ‘unwhole’ people are gathered (invalids—blind, lame, and paralyzed), but switches to the Temple, where observant Judeans confront the invalid man (5:10–13). These places correspond to the persons in them; at the pool are people who are unwhole and thus unclean, but in the Temple, all persons must be whole and clean.”
 - 5 Köstenberger (2004: 177; cf. Ridderbos, 1997: 184; Keener, 2003: 63) states that, “The expression ‘after these things’ marks the passing of an identified period of time (cf. 2:12).”
 - 6 Newman and Nida (1980: 141) say that, “In his dialogue with the Samaritan woman Jesus declared that he had the power to give life-giving water; now, by healing the lame man, Jesus reveals his life-giving power (vv. 1–9a). This healing takes place on a Sabbath day and so leads to a conflict between Jesus and the Jewish authorities (vv. 9b–15).”
 - 7 Cf. Carson, 1991: 240; Malina and Rohrbaugh, 1998: 111; Newman and Nida, 1980: 142.
 - 8 In vv. 2–6a the following things are described: *first*, where the event happens? (in Jerusalem); *second*, the specific location (by the Sheep Gate, beside the pool); *third*, descriptions about the pool (name, “Beth-zatha”; which has five porticoes); *fourth*, the kind of people by the pool area (many invalids: blind, lame, and paralyzed); and *fifth*, about the man (ill for 38 years).
 - 9 Jesus’ two utterances and the invalid’s one utterance together make the exchange an action-oriented one.
 - 10 This is the second exchange within the episode, between the Jews and the invalid person. Cf. Carson, 1991: 244–5.
 - 11 The third exchange has a single utterance of Jesus in v. 14. But it has dialogic effects as the healed person goes and reports to the Jews.
 - 12 Westcott (1958: 83) says that, “It is difficult to understand the motive of the man in conveying this information to the Jews, since he knew the holistic spirit in which they regarded the cure.”

dialogue between Jesus and the Jews (vv. 16–18);¹³ and *eighth*, dialogue turns to a larger monologue (vv. 19–47).¹⁴ The monologue section can be mainly divided into three sections: *first*, Jesus claims equality with the Father (vv. 19–24);¹⁵ *second*, the two resurrections (vv. 25–29);¹⁶ and *third*, confirmatory testimonies to Jesus (vv. 30–47).¹⁷ This structurally inclined general setting of the extended story enables the reader to bifurcate the dialogue section from the monologue section. Even though the dialogue is narrated as a single entity, it develops through five dramatic exchanges. The interlocutors in these five scenic exchanges change accordingly: *first*, Jesus and the invalid person by the pool (cf. Broer, 2001: 83–90); *second*, Jews and the healed person by the pool; *third*, Jesus and the healed person in the temple; *fourth*, the healed man discloses the identity of the healer to the Jews; and *fifth*, Jesus and the Jews.¹⁸ While the first three exchanges are specific in telling about the place of the dialogue, the last two do not provide details. But the reader is brought to the view that these would have happened either in the temple premises or by the pool.¹⁹ While in the first two exchanges dialogue is explicit, in the third, fourth and fifth it is implicit. The fourth exchange is narrated in passive voice form; but the message of the speech is the *identity of Jesus*.

Micro-Analysis

First Exchange (5:6–9a)

The content of the first exchange can be analyzed as follows. In John 5:1, a narrative connecting link is once again introduced (through the expression Μετὰ ταῦτα) between chaps. 4 and 5 as the scene shifts from Galilee to Jerusalem

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- 13 The narrator does not report the exact location of this dialogue. But it can be assumed that it happened at the temple premises.
 - 14 The larger monologue section can be considered as a further explanation of Jesus' own utterance at v. 17.
 - 15 Refer to Sloyan, 1988: 81.
 - 16 Read Quast, 1991/1996: 43–4; Blomberg, 2001: 115; Barrett, 1978: 262–3; Moloney, 1998: 166–93.
 - 17 Vv. 30–47 is comprised of four different testimonies: *first*, of John the Baptist (vv. 33–35); *second*, of Jesus' works (v. 36); *third*, of the Father (vv. 37–38); and *fourth*, of the scripture (vv. 39–47).
 - 18 See Kanagaraj, 2005: 168; Bryan, 2003: 12–4.
 - 19 This view is on the basis of Jesus' appearance in the temple (v. 14). Afterwards, there is no mention about any further movement of Jesus. But the expression "went away" provides clues that the fourth exchange (also fifth) would have happened by the pool.

(cf. Mlakuzhyil, 1987: 200).²⁰ After explaining the general setting of the narrative in detail (vv. 1–6a), the narrator draws the reader’s attention to the dialogue (vv. 6b–8; cf. Womack, 2011: 82–122; Schneiders, 1999/2003: 163).²¹ Jesus has foreknowledge about the invalid as mentioned in v. 6a—he ‘saw’ (ἰδὼν, cf. Wallace, 1996: 328, 520) and he ‘knew’ (γινούσ).²² Jesus appears as the initiator of the dialogue proper by raising a question to the invalid (v. 6b, ‘Do you want to be healed?’ cf. Culpepper, 1983: 137–8; Brant, 2004: 164).²³ The first exchange of the episode is framed with the help of three speech units, two of Jesus (vv. 6b, 8b) and one of the invalid (v. 7b). The invalid’s response begins with the address Κύριε (v. 7a). The address is followed by a two-tier explanation about his helpless condition (v. 7): *first*, “Sir, I have no one to put me into the pool when the water is stirred up”; and *second*, “and while I am making my way, someone else steps down ahead of me.”²⁴ Jesus’ command in v. 8 (i.e., “Stand up, take your mat and walk”) results in a sign (cf. Neyrey, 2007: 103; Wallace, 1996: 658).²⁵ The action is reported as a sudden development in v. 9a (cf. Duke, 1985: 47).²⁶ The semantic domains of the dialogue unit enables the reader to understand Jesus’ power ‘from above’ that makes human life ‘well’ (cf. vv. 6b, 8, 9a).²⁷

The above analysis of the content of the dialogue is helpful to understand the form of the exchange (cf. Chandler, 2002: 189).²⁸ The invalid’s *explanation* in the form of an *inability statement* or *complaint* (v. 7) is sandwiched between Jesus’ two utterances, *first*, an *inquiry* (v. 6b) and *second*, an *action-oriented*

20 Refer to Wallace, 1996: 531.

21 To know more about the conceptualization of meaning, refer to Aaron, 2001: 43–68.

22 See Moloney, 1998: 168; Talbert, 1992: 121; Schnackenburg, 1980: 2: 95–6.

23 Carson (1991: 243) is of the view that, “Jesus’ question, ‘Do you want to get well?’ is often given a ‘psychologizing’ interpretation: Jesus is establishing that the first step toward wholeness is always deep desire.”

24 Köstenberger (2004: 180; cf. Metzger, 1994: 179; Brown, 1966: 207) states that, “Jesus’ offer, ‘Would you like to get well?’ seems entirely redundant in light of the man’s obvious need. Most likely, it is designed to elicit the man’s perspective on the obstacle to his cure: the lack of those who would take him to the pool when the water was stirred.”

25 Moloney (1998: 168) states that, “The response of the man is an unquestioning obedience to the word of Jesus, but this is only possible because between the command and the response the narrator indicates that ‘the man was healed’ (v. 9: ἐγένετο ὑγιής).”

26 Cf. Bennema, 2009: 102; Brant, 2004: 38.

27 The interactional mode of the dialogue is an important element to take up seriously. Bowles (2010: 50; cf. Painter, 1993: 220; Robertson, 1932: 80) states that, “‘Interactional mode’ refers to the way that speakers and listeners position themselves in relation to each other.”

28 Cf. Painter, 1993: 220. See Mark 3:1–6; Matthew 12:9–14; Luke 6:6–11.

utterance or *command* (v. 8).²⁹ While Jesus uses speech forms such as *question/inquiry* and *action-oriented utterance* or *command*, the invalid uses a form which shows features of an *explanation*, a *reason* or a *complaint*.³⁰ According to Beasley-Murray (1987: 71; cf. Schnackenburg, 1980: 2:93–6), “The narrative is simple in form: the setting and circumstances of the man in need are described (vv. 1–5); Jesus sees the man (cf. Luke 7:13; 13:12), questions his willingness to be healed, then speaks a healing command; the man is instantly cured, as his picking up and carrying his mattress demonstrates.”³¹ The utterances in “inverted commas” are presented with the help of Johannine usual formula: Jesus’ two λέγει (vv. 6b and 8) and invalid’s one ἀπεκρίθη (v. 7). The expression καὶ εὐθέως (at once) indicates the sudden healing of the invalid (v. 9).³² A *rhythmical/chiasmatic* presentation of the dialogue with the help of narratives is obvious here (see Figure 30). John uses narrative elements such as dialogues and miracles rhetorically in order to communicate his story well with the reader (cf. Lee, 2004: 163–99).³³ The sequence of incidents such as Jesus’ sudden appearance on the stage, the dialogue between him and the invalid, the occurrence of healing, and his sudden disappearance from the stage introduce an *appearance-and-disappearance* mode of characterization (cf. Westcott, 1958: 81–2).³⁴ Duke (1985: 115) observes the regular pattern of ‘irony of identity’ in vv. 7–8.³⁵ The holistic approach of Jesus is introduced within the episode by employing

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- 29 Wallace (1996: 658, 717) considers the command of Jesus as an *asyndeton* (5:8). He says, “Asyndeton is a vivid stylistic feature that occurs often for emphasis, solemnity, or rhetorical value (staccato effect), or when there is an abrupt change in topic.” Also see Milne, 1993: 95.
- 30 Refer to Quast, 1991/1996: 42; Brant, 2004: 111.
- 31 Nicol (1972: 15–6) says that, “The healing at Bethesda (5:2–9b) could almost have been a Synoptic healing story. As in Luke 13:16 and Mark 5:25, the seriousness of the malady is stressed by specifying its duration (v. 5). A short conversation between Jesus and the patient preceding the healing (6–8) is customary in the Synoptics (cf. Mark 1:40; 9:23–25). The strong emphasis on the man’s helplessness is consistent with the character of Sign.”
- 32 Painter (1993: 214–21) considers the episode as a ‘rejection story.’
- 33 Neyrey (2007: 102) states that, “Water has played a significant role thus far in the narrative.... In all instances, water accompanies or causes a status-transformation ritual.... Thus one would expect the water in the pool to signal a transition, which it does.” Cf. 1:28; 2:7–10; 3:5; 3:22–30; 4:7–15; and 5:5.
- 34 Many label this narrative of the ‘invalid made whole’ (5:1–9) as the ‘third sign’ in a collection of seven. Jesus first of all appears on the stage, a dialogue is initiated between him and the invalid, performs a miracle, and finally disappears from the stage.
- 35 Duke (1985: 115) says that, “*first*, a character not knowing Jesus’ identity addresses him as *kurie*, *second*, makes reference to Messiah/Son of man/Jesus, thought to be absent, after which *third*, Jesus immediately discloses himself (4:19–26; 9:35–37; 20:14–16; cf. 5:7–8).”

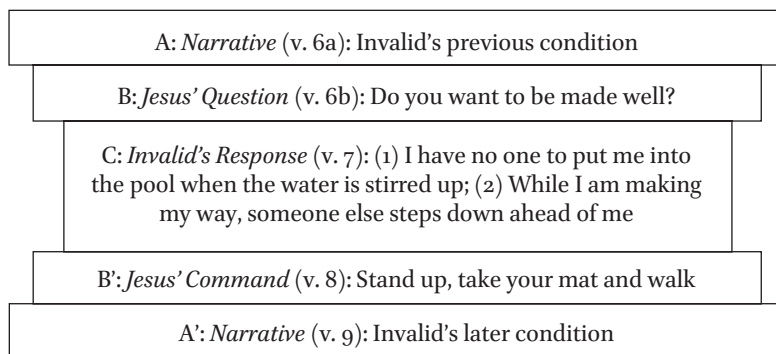


FIGURE 30 *The structure of vv. 6a–9.*

the terminology ὑγιής.³⁶ The invalid's response reported at the centre (v. 7) provides an ABCB'A' format for the exchange (see Figure 30).

The first exchange of the episode shows the development of the invalid's character in a unique way.³⁷ The invalid is introduced as one who 'had been ill' (v. 5), 'lying there' (v. 6a), 'helpless' (v. 7a), 'made well' (v. 6b), 'stand up' (v. 8), and 'began to walk' (v. 9; cf. Nicol, 1972: 16).³⁸ The character explanations, thematic developments, dramatic plot structure, and dialogue-and-narrative intertwining within the exchange persuasively interlock the reader with the text (cf. Bowles, 2010: 8–30; Templeton, 1999: 53–65).³⁹ Though the overall

36 The Greek word ὑγιής is used in the FG only in 5:6, 9, 11, 14, 15, and 7:23. Its use serves as a continual reminder of the physical event of this particular miracle, both throughout chap. 5 and in 7:14–24. The word ὑγιής literally can mean whole, sound, healthy, well, cured. See Moloney, 1998: 172.

37 Stibbe (1993: 74) states that, "A point worth noting is the difference in form and structure between this healing at Bethesda and the two signs described in 2:1–11 and 4:46–54. In the Bethesda miracle, there is no reference to signs and there is no request-rebuke-response structure. In Jn. 5:1–15 we have a wholly different kind of storytelling."

38 Duke (1985: 106) says that, "Some texts seem to contrast Jesus with *anthrōpoi*. In 2:10 the practice of Jesus is contrasted with the practice of *pas anthrōpos*. In 5:7 the sick man complains that he has no person to help him; but, of course, he has Jesus." Neyrey (2007: 102) says that, "It reads like a typical miracle story found in both Hellenistic sources and the Synoptic Gospels. Such stories typically contain five elements: *confrontation*, *severity of disease*, *cure*, sometimes with *materia medica* (such as roots or spittle), *proof of healing*, and *honor to the healer*."

39 Refer to Mlakuzhyil, 1987: 200; Chatman, 1978: 43; Brodie, 1993: 151–2; Elam, 1980: 135–210; Hitchcock, 1923/1993: 15–24. For more details about the Johannine Sabbath conflict narratives in Chaps. 5 and 9:1–10:21, refer to Asiedu-Pepurah, 2001: 11–51.

frame of the narrative can be classified as a miracle, the first exchange of dialogue maintains a *question-response-command* form (see Figure 30).⁴⁰ The syntactic of the narrative and the literary devices within it complement the *question-response-command* format of the dialogue. In turn, the dialogue rhetorizes the narrative unit in order to invite the reader toward the life-transforming mission of Jesus.

The dialogue of the first exchange functions primarily in the following way: *first*, Jesus' concern toward the invalid is revealed through his very question (v. 6b); *second*, the invalid's current position is brought to the attention of the reader through his response (v. 7); and *third*, the power of Jesus' utterance is manifested through his command (v. 8).⁴¹ Jesus' power of healing through his 'very words' (v. 8) over against the invalid's helpless condition (v. 7) is obvious here. The narrator's intention of delineating a transfer of order from "the previous condition" of the invalid to "the later condition" (see vv. 6a and 9) is actualized through the dialogue (see Figure 30).⁴² The episode, thus, shows that the exchange as a whole is a creation of the joint-efforts of the narrator and the interlocutors (cf. Court, 1997: 1–42; Moore, 1989: 25). While the interaction between Jesus and the invalid builds a tension within the narrative, the miracle emerges as an end result and the leading factor for the succeeding dialogues. Jesus is presented as a bringer of salvation and performer of holistic development. As in the second Cana incident (4:46–54), here too 'the time of dialogue is the time of sign.'⁴³ But in the current story there is no intermediary between Jesus and the invalid turned healed. According to Brown (2009: 344), "The combination of a miracle and a discourse/dialogue that brings out the miracle's sign-value is a Johannine technique." What Brown says here is actualized through this sign-focused dialogue (vv. 6b–9a).⁴⁴ Jesus' question in v. 6b raises hope for becoming 'whole,' 'complete' or 'made well.' As a response the invalid expresses his helplessness, a life-long frustration and struggle for being

40 Painter (1993: 220–21) considers the entire episode (5:1–18) as a *Pronouncement Story* or a *Miracle Story*.

41 Refer to Stibbe, 1993: 76.

42 Narrator's comments in vv. 6a and 9 help the reader to understand the dialogue as one shaped within a frame.

43 Refer to Painter, 1993: 214–15.

44 Stibbe (1993: 74) says that, "the structure of the piece is clearly divided into a miracle followed by an interrogation pattern. In vv. 5–9a, the miracle is performed by Jesus. In vv. 9b–13, the healed man is interrogated by the Jews. We shall see in 9:1–42 a similar pattern of miraculous healing followed by interrogation, controversy and dialogue."

made well (v. 7b).⁴⁵ Both these aspects are brought out rhetorically through the dialogue. The narrator's special attention on the linguistic phenomena and its performance persuades the reader to be made whole (cf. Van der Watt, 2010: 139–67). Jesus' authoritative utterance that caused the invalid's healing in v. 8 resounds in varied forms in the subsequent dialogues. It came through the mouths of all the interlocutors, i.e., Jesus (v. 8), the invalid (v. 11), and the Jews (v. 12; cf. Westcott, 1958: 81–2; Duke, 1985: 128).⁴⁶ The first dramatic exchange functions as a *scene of foundation* for the successive four exchanges which are basically dealing a controversy around the healing event.

Second Exchange (5:9b–13)

As the interlocutors of the dialogue change, there occurs a shift from the first exchange (vv. 1–9a) to the second (vv. 9b–13). The text does not speak whether the second dialogue happens by the pool or at the temple or somewhere else (cf. Broer, 2001: 85–90).⁴⁷ The narrative expressions such as “at once the man was made well” and “he took up his mat and began to walk” (v. 9) inform the reader the possibility of an immediate action of the healed man and the subsequent happening of dialogue (vv. 10b–12).⁴⁸ The semantic aspects of the second exchange are primarily based on the three utterances of the interlocutors (vv. 10b, 11b, 12b; cf. Tuggy, 1992: 45–67; Barwise, 1988: 23–39). Moloney (1998: 168; cf. Culpepper, 1993: 138) states that, “‘The Jews’ enter the story, accusing the man of the unlawful Sabbath work of carrying his mat.”⁴⁹ Thus the dialogue begins with a juridical statement of the Jews, i.e., “It is the sabbath; it is not lawful for you to carry your mat” (v. 10; cf. Robertson, 1932: 81; Quast, 1991/

45 Thomas (1995: 3–20; cf. Bennema, 2009: 105) states, “‘See you have been made whole. Stop sinning’ means that the man should not continue sinning when his sins have just been forgiven, indicated by the use of ‘whole.’”

46 This is the most important utterance in the story, because it moves both as an utterance of ‘power’ and as an utterance of ‘memory.’ Sloyan (1988: 79) comments that, “Jesus asks the victim if it his will to be healed (v. 6b). When he is assured that it is, he heals by a word of command (v. 8).” The word of command by Jesus is repeated two more times (vv. 11 and 12).

47 Refer to Neyrey, 2007: 101.

48 Stibbe (1993: 76) says that, “In 5:1–9a, Jesus is the focus of the action. It is Jesus who approaches the pool and it is Jesus who heals the crippled man. However, in v. 9b Jesus disappears and it is now the crippled man who is centre of the attention.”

49 Cf. *m. Šabb* 7:2; cf. also 10:5; Exo 20:8–11; Jer 17:19–27. Barrett (1978: 255) says that, “Jesus himself is not here accused of breaking the Sabbath (contrast v. 18); he has only given a command which has led another man into transgression.”

1996: 42).⁵⁰ The Greek expression οὐκ ἔξεστιν direct the reader's attention toward the aspects of legal formalities.⁵¹ Now the healing of the man on a Sabbath day becomes a matter of controversy (cf. Mlakuzhyil, 1987: 200).⁵² Another time the man testifies a typical version of his helplessness (v. 11b; cf. v. 7). He says: "The man who made me well said to me, 'Take up your mat and walk'" (cf. Thomas, 1995: 12–3; Resseguie, 2001: 38).⁵³ The Jews' response ends with a question about the identity of the man who healed the invalid, i.e., "Who is the man who said to you, 'Take it up and walk?'" (v. 12; cf. Lee, 1994: 102–3).⁵⁴ As Milne (1993: 95; cf. Westcott, 1958: 82–3) observes, "they [the Jews] do not show any interest in the wonder of his recovery with all its implications for his future lifestyle."⁵⁵ The above details inform the reader about the controversy-centric content of the exchange. While the healed man perceives Jesus as one who made him well (though he is not aware of his identity), the Jews perceive him as a Sabbath breaker. These conflictive perspectives play vital role in the dialogue.

The form of the exchange can be identified on the basis of the following observations (cf. Greimas and Courtés, 1979: 121–2; Chandler, 2002/2007: 189). The *command* or *juridical statement* of the Jews in v. 10 takes the attention of the reader toward the controversial side of the incident. Whereas the first utterance of the man was concerning his life-long struggle (v. 7), his second utterance is reported as a response to the juridical statement of the Jews (cf. Quast, 1991/1996: 42; Talbert, 1992: 122–3). Köstenberger (2004: 181) states that, "In a probable instance of Johannine irony, the Jewish leaders' primary objection is not against the healing itself but that the law allegedly forbade the

50 Refer to Milne, 1993: 95; Wallace, 1996: 264, 436, 545, 601, 674.

51 Painter (1993: 220) says that, "the reader (is) informed by the narrator: 'But it was the Sabbath on that day' (v. 9b). The focus is on the Sabbath throughout the remainder of the dialogues, 5:9, 10, 16, 18."

52 See Beasley-Murray, 1987: 72.

53 In order to know the grammatical function of the expression 'Ο ποιήσας με ὑγιή, refer to Wallace, 1996: 186.

54 Blomberg (2001: 110; cf. Moloney, 1998: 169) says that, "The Jews"—as often in John a shorthand for 'key Jewish leaders'—understandably inquire about who commanded the man to carry his mat, but he cannot tell them (vv. 12–13)."

55 Neyrey (2007: 104) says, "The healing becomes a controversy when observant Judeans label the man's carrying of his mat as a Sabbath violation: 'It is not lawful for you to carry your mat' (5:10). He denies responsibility and shifts the blame to Jesus: 'The man who made me well said to me, Take up your mat and walk' (5:11). But the identity of the person responsible is unknown."

man to carry his mat on the Sabbath.”⁵⁶ The conflict between the observance of the *σάββατον* and carrying a *κράβαττον* is presented in a suspense generating way within the exchange (cf. Neyrey, 2007: 104).⁵⁷ The *κράβαττον* can be considered as an important *prop* that performs a symbolic activity within the narrative (cf. Baldick, 1990: 179; Westcott, 1958: 82–3).⁵⁸ The camera pans to the mat that is folded and kept in his hands, and the viewer knows that it is an important device of the plot (cf. Lothe, 2000: 3–10).⁵⁹ As in the case of the first exchange (vv. 1–9a), here too the narratives and utterance units are coherently arranged (cf. Funk, 1988: 85–91; Greimas, 1987: 63–9). The dialogue is wrapped up within narrative notes (vv. 9b and 13; cf. Van Aarde, 2009: 381–418; De Boer, 1992: 35–48). Where the narrative note ends (v. 9), from there the dialogue begins as a Sabbath controversy (v. 10; cf. Salier, 2004: 77–9). And where the dialogue ends (v. 12), from there the narrative resumes (v. 13; cf. Talbert, 1992: 122).

The dialogue is made up of utterance forms such as *rebuke/command/juridical utterance* (v. 10b), *response/explanation* (v. 11b), and *question/inquiry* (v. 12b). In the story, carrying the *κράβαττον* symbolically informs the reader about the Sabbath breaking activity of the person. Contrary to the first dialogue, here the dialogue ends with a question raised by the Jews (v. 12b).⁶⁰ The succeeding exchanges (vv. 14, 15, 16–18) are narrative attempts to reveal the identity of Jesus before the Jews (v. 12). Repetition of Jesus’ utterance (i.e., vv. 11 and 12; also see v. 10) takes the reader analeptically to the first exchange (v. 8; cf. Westcott, 1958: 82–3). Thus the interactive nature of the exchanges is brought to the notice of the reader. This dialogue sustains a combination of *juridical utterance* (v. 10b), *statement of frustration* (v. 11b) and a *question* (v. 12b; cf. Thomas, 1995: 12–4; Ridderbos, 1987/1997: 187–8).⁶¹ The overall structure of

56 Robertson (1932: 81) says that, “Carrying burdens was considered unlawful on the Sabbath (Exo 23:12; Neh 13:19; Jer 17:21). Stoning was the rabbinical punishment. The healing of the man was a minor detail.”

57 The term occurs in John only in 5:8–11 (cf. Mark 2:4, 9, 11, 12; 6:55; Acts 5:15; 9:33). In Acts 5:15, it is used in distinction from *κλινάριον* (cot). Köstenberger (2004: 180) states that, “A mat (*κράβαττος*) was the bedding of the impoverished. Normally made of straw, it was light and could be rolled up and carried about by any healthy person.”

58 Quast (1991/1996: 42) states, “Many authorities held that work on the Sabbath was forbidden, including such things as healing and carrying your sleeping mat.”

59 The dramatic effect of the scene is more obvious through the picturization of the healed man’s ‘walking away with his mat.’

60 Duke (1985: 106) states that, “those who refer to him as ‘the man,’ whether innocently (4:29; 9:11) or contemptuously (5:12; 9:16, 24; 10:33; 11:47, 50; 18:17, 29), are guilty of gross understatement.”

61 Refer to Bennema, 2009: 104.

the dialogue is as follows: *first*, a command is made; *second*, an explanation is proposed; and *third*, a further question is raised. The *command-response-question* sequence of the exchange forms a new dialogue structure. While the dialogue of the first exchange begins with a question (v. 6b) and ends with a command (v. 8b), the dialogue of the second exchange begins with a command (v. 10b) and ends with a question (v. 12b). But in both cases, the responses of the man are placed at the center (vv. 7, 11). While in the first exchange the dialogue was sign-focused and results in a miracle (vv. 6b–8; cf. v. 9), the second exchange is centered on the Sabbath controversy and emerges due to the performance of the miracle (v. 9; cf. 10b–12).⁶²

The functional aspects of the dialogue can be understood as follows. Even though Jesus is personally absent from the second exchange, his authoritative utterance “take up your mat and walk” plays a key role (vv. 11b, 12b; cf. 8b, 10b; cf. Kennedy, 1984: 14–5).⁶³ The healed man quotes Jesus to report the Jews the way his words turned to be an ‘utterance of power’ (v. 11). The Jews quote the same utterance in order to raise a question about his identity (v. 12). Thus the same utterance is appeared at three levels within the character framework: for Jesus, those are words of authority (v. 8b); for the invalid, it was an experience (v. 11b); and for the Jews, it was a controversial issue (v. 12b; cf. Sloyan, 1988: 79–80). The three utterances of the exchange function as follows: *first*, the legalistic attitude of the Jews toward the issue is reflected (v. 10; cf. Bennema, 2009: 103);⁶⁴ *second*, the healed man’s escapism from the accusation is brought at the centre;⁶⁵ and *third*, a search for the identity of Jesus is emphasized (cf. Lee, 1994: 102–3).⁶⁶ All these functional elements contribute to the controversial

62 Carson (1991: 244) says that, “The Synoptic Gospels record a number of incidents in which Jesus’ activity on the Sabbath becomes the focus of controversy (Mark 2:23–3:6; Luke 13:10–17; 14:1–6; cf. Matthew 12:1–14). All the gospels report that disputes between Jesus and the Jewish authorities over the Sabbath were so sharp that they figured prominently in the rising desire to kill Jesus.”

63 Dodd (1963: 178; cf. Beasley-Murray, 1987: 74) is right in saying that, “The dialogue is connected somewhat artificially with the miracle through the question of Sabbath observance which it raised.”

64 At the same time they abnegate the miraculous activity of Jesus.

65 Dodd (1960: 320; cf. Painter, 1993: 219–22) is of the view that, “The transition from the narrative of the healing at Bethesda to the discourse which follows is made by way of a dialogue which arises with dramatic propriety out of the situation. At the close of the narrative we learn (v. 9b) that the healing took place on a Sabbath, and this provoked criticism from ‘the Jews.’”

66 Culpepper (1993: 138) says, “Neither the narrator’s explanation that there was a crowd there (5:13) nor the man’s report that Jesus made him ‘whole’ is sufficient to offset the

nature of the dialogue (see Schnackenburg, 1980: 2:97).⁶⁷ The narrative framework of the miraculous event and the controversial nature of the dialogue function as rhetorical devices to direct the attention of the reader toward Jesus (cf. Kennedy, 1984: 14–5; Genette, 1980: 25–9). The narrator’s note at v. 13 put an end to the exchange by generating suspense about the identity of the healer.⁶⁸ The juridical concerns of the Jews and their search for the identity of Jesus and the witness of the man about him (i.e., irrespective of his unknowing) are strategically fixed within the narrative framework with rhetorical intentions (cf. Mack and Robbins, 1989: 1–29).⁶⁹

Third (5:14) and Fourth (5:15) Exchanges

The content of the third and the fourth exchanges (vv. 14 and 15) can be understood only in relational terms.⁷⁰ The setting of the third exchange is ‘in the temple’ (ἐν τῷ ἱερῷ) and the interlocutors are Jesus and the healed person (cf. Resseguie, 2001: 134–6; Hakola, 2005: 113–4).⁷¹ The narrator shifts the setting from ‘(by) the pool’ (v. 2) to ‘the temple’ (v. 14a) in order to tell the story contextually (cf. Wallace, 1996: 561).⁷² The festival season is an appropriate setting for introducing Sabbath and its related controversies (i.e., sign and sin; cf. Beutler, 2006: 15; Asiedu-Pepurah, 2001: 233–4). Jesus takes the initiative and he finds (εὕρισκει) the man in the Temple (v. 14a; cf. Culpepper, 1983: 139).⁷³

impression that the lame man represents those whom even the signs cannot lead to authentic faith.”

- 67 Painter (1993: 221; cf. Thatcher, 2001: 191–7) observes that, “In John dialogue often signals disputation. The dialogues, not as elaborate as those of John 9, nonetheless follow the same dramatic pattern where only two characters or groups appear on ‘stage’ at a time, heightening the dramatic effect and emphasizing the force of the conflicts.”
- 68 Stibbe (1991: 22; cf. Wallace, 1996: 583; Thomas, 1995: 14) states that, “In 5:13, we learn that Jesus had slipped away (ἐξένευθεν) when the Pharisees arrived to interrogate the cripple at the pool.”
- 69 Court (1997: 75) says that, “An important aspect of a speech is the kind of strategy employed to strengthen the argument and to derive from it the maximum persuasive power.”
- 70 While verses 14 and 15 and their utterance units are emerging out of two settings, the actions of the characters (i.e., Jesus’ search for the man, the man’s reporting, and the Jewish attempt to persecute) are closely connected.
- 71 The pool lay just north-northeast of the temple area—an indication of the evangelist’s knowledge of Jerusalem in the days before the Roman destruction. See Brown, 1966: 208.
- 72 Ridderbos (1987/1997: 188) mentions that Jesus ‘found’ the man in the temple courtyard near where he had been healed.
- 73 Sloyan (1988: 80) says that, “The two men are ‘found’ by Jesus (v. 14; 9:35), a soteriological phrase.”

The utterance in v. 14 has to be viewed from the standpoint of the interlocutors' searches, i.e., Jesus' search for the healed man (v. 14a) and the man's search for the healer (vv. 11, 13). Jesus' utterance in v. 14b (i.e., "See, you have been made well!" and "Do not sin anymore") implicitly makes the point clear that the person who was healed should believe and become a follower.⁷⁴ Köstenberger (2004: 182) says that, "The syntax of Jesus' command stresses urgency and possibly implies that the man must, in the future, desist from a pattern of sin."⁷⁵ The statement of Jesus further strengthens the controversial nature of the episode as it reaffirms the healing that took place on a Sabbath day and connotes a notion of forgiveness of sins (cf. Van der Watt, 2005a: 101–31).⁷⁶ As Moloney (1998: 169; cf. Culpepper, 1983: 139; Quast, 1991/1996: 42) says, "Sin will lead to the man's being worse off than he was in his earlier long-suffering physical condition (v. 14; cf. v. 5)."⁷⁷ Thus implicit semantic domains of the dialogue reveal the wholistic healing (i.e., both physical and 'forgiveness of sin') and a demand for the discipleship of the man.

The utterance of Jesus in v. 14b led the man to "go away" (ἀπῆλθεν) in order to report the identity of Jesus to the Jews. This 'went away speech' with the Jews creates a separate setting within the episode (cf. Ridderbos, 1987/1997: 188). It is not only the setting but also the interlocutors that change.⁷⁸ Therefore, v. 15 has to be considered as a separate exchange (i.e., fourth) of dialogue.⁷⁹

74 With the use of μήκετι a prohibition is brought to the notice of the reader. Cf. Wallace, 1996: 487; Westcott, 1958: 83; Blomberg, 2001: 110.

75 Newman and Nida (1980: 150; cf. Moloney, 1998: 173) say that, "Jesus' command and warning, 'so stop sinning or something worse may happen to you,' should not be taken to imply that Jesus was saying that the man's illness was caused by his sins. Evidently the man had been lame since birth. 'Stop sinning' may be rendered 'cease your sinning' or 'no longer sin.'"

76 Quast (1991/1996: 42) says that, "Jesus, and not the paralytic, is the central figure of the narrative. Again using his characteristic knowledge of people (5:6, 14), Jesus took all the initiative in resurrecting the man to a new quality of life."

77 See Moloney, 1998: 169; Milne, 1993: 96; Brown, 1966: 208; Painter, 1993: 221–4

78 While in the third exchange Jesus and the healed man are the interlocutors, in exchange four the healed man and the Jews are the dialogue partners (cf. vv. 14 and 15).

79 Robertson (1932: 82) comments about the use 'went away and told' as follows: "Both aorist active indicatives. Instead of giving heed to the warning of Jesus about his own sins he went off and told the Jews that now he knew who the man was who had commanded him to take up his bed on the Sabbath Day, to clear himself with the ecclesiastics and escape a possible stoning." Moloney (1998: 169) says that, "There is separation between Jesus and the man, as the latter 'went away' (v. 15a) to answer the question asked by 'the Jews' in v. 12 (cf. Westcott, 1958: 83). There are no signs of 'following' or faith in this 'going away' to report the name of a human being, 'Jesus,' to 'the Jews' (v. 15b; cf. Culpepper, 1983: 139)."

The man's response is recounted through the language of the narrator in v. 15b. Jesus' utterance to the man in the third exchange (v. 14) and the man's reporting to the Jews in the fourth exchange (v. 15) have implicit references of dialogues (cf. Culpepper, 1983: 26, 138, 139). The following observations are important to note: *first*, Jesus does not reveal his personal details to the man in his utterance in v. 14; but the man is able to recall his name (i.e., Ἰησοῦς ἐστίν, cf. Wallace, 1966: 458, 539) and his activity (ὁ ποιήσας αὐτὸν ὑγιῇ) to the Jews (v. 15);⁸⁰ *second*, the man's unfamiliarity with Jesus is recorded by the narrator in v. 13: "the man who had been healed did not know who it was" (cf. v. 12); but now he is able to provide more details about the healer (v. 15);⁸¹ and *third*, the man is knowledgeable about the identity of Jesus only after his meeting with him in the temple (cf. Ridderbos, 1987/1997: 188–90; Windisch, 1993: 40).⁸² The reader of the story experiences surprise as the man is now able to share the name and identity of Jesus.⁸³ These observations make the reader reconsider the possibility of a dialogue between Jesus and the healed man in the temple.⁸⁴ A reader who reads the third and fourth exchanges together can easily distinguish seams of implicit dialogues. The semantic details of the fourth dialogue can be summarized in 'the identity of Jesus.'

The dialogue forms of the two exchanges can be understood in the following way (cf. Muilenburg, 1993: 65–76; Chandler, 2002/2007: 189). Jesus' utterance to the man in the third exchange maintains the following sequence: *first*, it reaffirms the factor of healing (v. 14a); *second*, advice is given in the form of a command (v. 14b); and *third*, the result is based on the man's obedience to the command (v. 14c). Jesus affirms one thing (v. 14a), on the basis of the

80 See Staley, 1991: 62–3; Bennema, 2009: 106.

81 Neyrey (2007: 103) says that, "although this healing should bring respect and honor to Jesus (see Mark 1:28, 45; Luke 7:16–17), it instead precipitates a controversy that seeks to shame him (5:15). Nevertheless, the story formally contains the elements of a typical healing story."

82 Asiedu-Peprah (2001: 26) says that, "The man defends himself by pointing to another person whose identity he presently does not know as the instigator of his action (5:11). He eventually identifies this other person as Jesus to 'the Jews' (5:15)."

83 Some of the principles of 'Conversation Analysis' (CA) have to be considered here in order to know the implicit nature of the text (cf. Tan, 1993: 51; Bowles, 2010: 36–7). This method helps us to see the way the narrator communicates the story with the reader through both explicit and implicit references.

84 Schnackenburg (1980: 2:98) says that, "The second, apparently chance encounter between Jesus and the man is clearly regarded by the evangelist as intended by God (Jesus 'found' the man; cf. 9:35a). This meeting takes place in the temple complex, where the evangelist situates Jesus' controversy with the Jews (7:28; 8:20, 59; 10:23)."

affirmation he commands another thing (v. 14b), and on that basis he suggests the result (v. 14c; cf. Stibbe, 1993: 73–6). Thus the utterance maintains an *affirmation-command-result* sequence within itself. But the overall structure of the narrative sets up an *action* (v. 14a), an *implicit dialogue* (v. 14), and a *subsequent action* (v. 15a) sequence.⁸⁵ The utterance recorded in v. 15b is a passive voice statement. Its form can be identified as an *information* about the identity of Jesus (cf. Westcott, 1958: 83; Bennema, 2009: 106).⁸⁶ As in the case of the third exchange, in the fourth exchange too an *action* (v. 15a), *implicit dialogue* (v. 15b), and the *resultant action* (v. 16) sequence is maintained. Painter (1993: 223; cf. Witherington, 1995: 139) states that, “In John 5:15 the healed man becomes an informer, reporting to the Jews, through the narrator, that ‘Jesus is the man who made him whole.’”⁸⁷ This is a clear sign of the abbreviating tendencies of John. The utterances recorded in vv. 14 and 15 in two different contexts (also between different interlocutors) can be understood as parts of dialogues that happened, *first*, between Jesus and the healed person, and *second*, between Jews and the healed person (cf. Martyn, 1979: 69–70).⁸⁸ In both cases, the *action-dialogue-action* format is sustained (cf. vv. 14–16).⁸⁹

The implicit dialogues in the third and the fourth exchanges (vv. 14 and 15) function as follows (cf. Van Dijk, 1976: 23–57). There is an interconnection between the first question raised by Jesus (v. 6b) and the present statement (v. 14a), i.e., between “Do you want to be made well?” and “You have been made well.”⁹⁰ V. 14 plainly states that Jesus ‘made him well’ not just physically but also

85 Cf. Moloney, 1998: 169; Milne, 1993: 96; Barrett, 1978: 255; Blomberg, 2001: 110; Carson, 1991: 245–6.

86 Smith (1999: 133) discusses that, “his [i.e., Jesus’] warning functions to anticipate the man’s returning to the Jews (v. 15). Now the man knows who Jesus is, and he ‘reports’ on Jesus to the Jews.”

87 Hitchcock (1923/1993: 15; cf. MacRae, 1993: 103–13) says that, “The vividness, variety and progress of the scenes, together with the number, individuality, and distinctness of the characters; the play of question and retort; the pointed and allusive manner of the Master’s sayings; the reality of His surroundings; and the growing interest of the narrative, give dramatic force and movement to the work.”

88 Talbert (1992: 122) says that, “When the man found out, he told that it was Jesus (vv. 13–15).” Cf. Windisch, 1993: 40; Brooks, 1984: 3–5; Martyn, 1979: 69–70; Chatman, 1978: 43–7; Ricoeur, 1985: 2:7–8; Coloe, 1989: 3–6.

89 Maniparampil (2004: 241; cf. Fortna, 2001: 215) structures the entire dialogue turned monologue section into three parts: *first*, healing of the paralyzed (5:1–9); *second*, controversy (5:10–18); and *third*, discourse (5:19–47).

90 See Blomberg, 2001: 110; Beasley-Murray, 1987: 74; Malina and Rohrbaugh, 1998: 112; Carson, 1991: 245–6.

spiritually.⁹¹ While *κράβαττον* stands out as a common word for both the first and second exchanges (vv. 10, 11; cf. vv. 8, 9), the repetitive usage *ύγιής* (vv. 6b, 11, 14, 15) holds the first four exchanges together (cf. Windisch, 1993: 40; Powell, 1990: 36–7).⁹² Jesus' ultimate aim through the sign is to make the person healthy, pure, sinless and wholesome.⁹³ This factor is continually emphasized through the expression *ύγιής γέγονας*.⁹⁴ But all through the episode, the healed man gives no indication of “believing” or of becoming a follower of Jesus.⁹⁵ The third and fourth exchanges increase the controversial and dramatic situation within the episode through revealing the identity of Jesus (cf. Bowles, 2010: 7–30; Hitchcock, 1923/1993: 15–24).⁹⁶ The revelatory character of the dialogues and the worldview of the narrator function characteristically here. While the healed man retreats after the fourth exchange, Jesus advances with his messianic claims (vv. 17b, 19b–47). As Warren and Wellek (1955: 21) say, pleasure and utility coalesce within the text. While the reader enjoys the aesthetic value and the pleasure of the text, he also is persuaded by it ‘to be made whole.’⁹⁷ The narrator attests to the person and work of Jesus through means of the characters of the story.⁹⁸ His method of employing dialogues in implicit language induces the reader to get involved in the activity of meaning-making.

91 Bennema (2009: 104) says that, “in 5:14, Jesus moves to a spiritual level by introducing the concept of sin.”

92 Painter (1993: 222) remarks that, “Explicit is the emphasis on the fact that the man was made whole (*ύγιής*), in Jesus' question (v. 6), the narration of the event (v. 9), the question of the Jews (v. 11), the statement of Jesus (v. 14) and the answer of the healed man (v. 15).”

93 Cf. Falk, 1971: 42–50.

94 Köstenberger (2004: 182) says that, “The perfect verb tense in ‘you have become well’ (*ύγιής γέγονας*) indicates the man's continual state of well-being, perhaps in contrast to other healings at that site that proved less than permanent.”

95 Quast (1991/1996: 42; cf. Ridderbos, 1987/1997: 190) says that, “there are several hints that he was a dull man of little initiative, faith, insight, moral character, or even gratitude (John 5:7, 13–15).”

96 Robertson (1932: 82; cf. Elam, 1980: 135–207; Brodie, 1993: 151–2; Hess-Lüttich, 1985: 199–214; Harrop, 1992: 10–16) comments about v. 14 as follows: “Dramatic present as in 1:45, possibly after search as in 9:35.”

97 The narrator's dialogue with the reader is a major factor to emphasize here (cf. Moore, 1989: 25–6; Windisch, 1993: 25–64). For more details about the reader and the text interactions, refer to Thiselton, 1992: 1–10; Van Til, 1977; Lausberg, 1988: 37–145; Classen, 2000: 91–8; Van Dijk, 1976: 23–57.

98 This helps the narrator to sustain the testimonial function of the dialogues within the overall structure. See Tolmie, 1999: 23.

Fifth Exchange (5:16–18)

The first four exchanges guide the reader toward a conflict-oriented dialogue between Jesus and the Jews. The third, fourth and fifth dialogues are implicit in nature as the narrator includes only the most important statements of the characters (vv. 14b, 15b, 17b).⁹⁹ This is the first time in the episode Jesus and the Jews interact face to face as dialogue partners. The narrative begins with the expression καὶ διὰ (v. 16) and the narrator describes the development of the exchange in the following sequence: *first*, a reference to the persecution of the Jews (v. 16a; ἐδίωκον); *second*, another mention of the Sabbath controversy (v. 16b; cf. Weiss, 1991: 311–21); *third*, the central utterance of the episode: “My Father is still working, and I also am working” (v. 17); and *fourth*, antagonistic attitude of the Jews toward Jesus (v. 18; cf. Dodd, 1963: 317; Twelftree, 2001: 139).¹⁰⁰ Moloney (1998: 170) describes:

‘The Jews’ interpret Jesus’ words accurately. According to their judgment he offends on three scores: *first*, He has broken the Sabbath by telling the man to carry his mat and by healing (v. 18b); *second*, He has called God his Father by claiming that the one who works on the Sabbath is his Father (v. 18c); and *third*, He has made himself equal to God by claiming that as God works on the Sabbath, so does he (v. 18d).

Jesus’ central statement in v. 17b became a blasphemy according to the Jewish law and they are seeking all the more to kill him (vv. 16–18). A dialogue is implied as Jewish antagonism is on an increase throughout vv. 16–18.¹⁰¹ There is every possibility of a dialogue between Jesus and the Jews on legal grounds as the word ἐδίωκον (v. 16) can also mean ‘bringing charge against somebody.’¹⁰²

99 Robertson (1932: 83) states that, “Jesus puts himself on a par with God’s activity and thus justifies his healing on the Sabbath.”

100 Moloney (1998: 169) states that, “The narrator states that the man’s evidence against Jesus’ being the one who broke Sabbath legislation is the reason for ‘the Jews’ instituting a legal process and persecuting him (v. 16). The verb δῖωκεῖν means both ‘to persecute’ and ‘to bring a charge against, to prosecute.’” Robertson (1932: 83) comments that, “John repeats this clause ‘they sought to kill him’ in 7:1, 19, 25; 8:37, 40. Their own blood was up on this Sabbath issue and they bend every energy to put Jesus to death. If this is a Passover, this bitter anger, murderous wrath, will go on and grow for two years.”

101 Neyrey (2007: 106) says that, “Jesus’ remark in 5:17, while justifying his Sabbath actions, takes the crisis to a new level: ‘My Father is still working, and I also am working.’” Cf. Robertson, 1932: 83–4; Witkamp, 1985: 19–47; Wallace, 1996: 649.

102 Cf. Perschbacher, 1990: 104–5; Dodd, 1963: 317; Quast, 1991/1996: 42–3; Schneiders, 1999/2003: 149–70.

In the fourth exchange, the explicit topic of discussion was disclosure of Jesus' identity. In the fifth exchange, Jesus' utterance points the reader toward an important theological position of equilibrium: *first*, equilibrium between the Father and Jesus; and *second*, one between the Father's work and Jesus' work (cf. Rensberger, 2001: 15–23).¹⁰³ Even though the repetitive statements, "Stand up, take your mat and walk" and "becoming whole," are predominant all through the five exchanges, the last statement "My Father is still working, and I also am working" (v. 17b) can be considered as the punch line of the entire episode.¹⁰⁴ The semantics of the implicit dialogue points out equality of Jesus' work with that of the Father.¹⁰⁵

The fifth exchange's central focus is the controversial dialogue between Jesus and the Jews.¹⁰⁶ The dialogue unfolds in an implicit format.¹⁰⁷ The dialogue keeps the Sabbath controversy at the centre, and *first*, reveals Jesus' relationship with the Father, *second*, directs reader's attention toward the protagonist, *third*, teaches the Jews through a veracity discourse in vv. 19–47, and *fourth*, persuades the reader to be made whole.¹⁰⁸ The whole narrative is told in order to lead the reader to the most important christological statement in v. 17. It further leads him/her toward the Jewish animosity narration in v. 18 and the

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- 103 Nicol (1972: 117) says that, "the word *ergon* indicates how closely the works and words are related, but it also more specifically reveals much about the relation between event and interpretation."
- 104 Martyn (1979: 69–70) says that, "One is tempted to find in verses 16–18 a fifth scene in which the actors are Jesus and the Jews. However, if we are to think of a fifth scene at all, we should probably allot to it verses 16–47, and we should then call it a sermon preached by Jesus to the Jews."
- 105 O'Day (2001: 29–30) says that, "The interrelationship of theology and christology in FG is clearly seen in the names FE uses for God. God is referred to as 'the one who sent me [Jesus]' (John 4:34; 5:38; 8:29) and as 'the Father' (5:17; 6:45; 14:16). Both of these titles highlight God's relationship with Jesus."
- 106 Westcott (1958: 84; cf. Painter, 1989: 35) says that, "The form of the sentence is remarkable. Christ places His work as co-ordinate with that of the Father, and not as dependent on it."
- 107 Painter (1993: 221) states that, "John 5:1–18 is a more complex pronouncement story because the evangelist has transformed a simple miracle story into a rejection story. The memorable pronouncement comes at the conclusion of a set of dialogues followed only by the narrator's indication of the rejection of Jesus by the Jews who sought (ἐζητούν) to kill him." Refer to Witkamp, 1985: 19–47; Robbins, 1989: 1–29; Witherington, 1995: 139; Witkamp, 1985: 19–47; Brodie, 1993: 245; Duke, 1985: 47–8.
- 108 Blomberg (2001: 110–11) is of the opinion that, "Verses 16–18 are best taken as the conclusion to the miracle story. Verse 17 contains a climactic declaration that makes verses 1–18 not only a healing miracle but also a pronouncement story, exactly as in Mark 2:1–12. At the same time, verses 16–18 prepare the way for the lengthy discourse that occupies the rest of John 5." See Resseguie, 2001: 62; Asiedu-Peprah, 2001: 233–5; Maniparampil, 2004: 243.

succeeding monologue section in vv. 19–47 (cf. Sloyan, 1988: 80; Resseguie, 2005: 113).¹⁰⁹ Thus the plot structure of the story is progressive and systematic in effect (cf. Ricoeur, 1985: 2:7–8; Brooks, 1984: 5). The narrator's use of literary and stylistic elements, like *explicit* and *implicit* dialogues (vv. 1–9, 10–13; cf. vv. 14, 15, 16–18), portrayal of the *presence* and *absence* of the protagonist (vv. 1–9, 14, 16–18; cf. vv. 10–13, 15), and the *foregrounding* and *backgrounding* of the interlocutors, are rhetorical in style.¹¹⁰ Köstenberger (2004: 183) is right when he says that, "Jesus' answer in 5:17 becomes the foundation for 5:19–47."¹¹¹ The setting of the story changes in all the five exchanges. The narrator reveals that the setting of Jesus' dramatic action is 'this world' and the characters are the flesh-and-blood personalities.¹¹² From a reader's point of view, the dramatic, dialogical, controversial and act and action oriented structure of the episode is pragmatic and communicative (cf. Van Dijk, 1976: 23–57).¹¹³ The communication between the narrator and the reader facilitates a dialogue beyond the textual horizon (cf. Vanhoozer, 1998: 27–8; Thiselton, 1992: 1–10). While the content of the dialogue is Jesus' equality with the Father, it is presented in the form of an implicit (here, controversial) dialogue. It guides the reader toward the source of Jesus' authority and power, i.e., his Father in heaven.

The Dialogue (5:6–18) and the Monologue (5:19–47)

John chap. 5 begins the Sabbath controversy and strengthens the sharp conflict that begun in chap. 2 (vv. 13–22) between Jesus and the Jewish authorities. In 5:19–47, Jesus elaborates on his statement in 5:17 and defends himself against the charges of his Jewish counterparts (cf. Resseguie, 2005: 113). The monologue section in vv. 19–47 can be considered as an exposition of Jesus' statement in

109 Stibbe (1993: 77; cf. Painter, 1989: 34–5) says, "two charges are brought by them: that Jesus performed the miracle on a Sabbath, which broke the Law, and that he was calling God his Father, thereby implying equality with God (v. 18). The charge of 'equality with God' is the paramount one."

110 While Jesus is foregrounded at the climax of the story, the Jews and the healed man are backgrounded (vv. 16–47). While Jesus is the only speaker in vv. 16–47, the Jews and the healed man are mere spectators. Bennema (2009: 108; cf. Thomas, 1995: 19–20; Lee, 1994: 100–1) says that, "Jesus expounds his statement in 5:17, revealing that he is on a par with God because he has authority to give life and to judge, both divine prerogatives." Cf. Lausberg, 1998: 2–35; Black, 2001: 2; Warren and Wellek, 1955: 3–12; Fiorenza, 2001: 43–4.

111 "Jesus said to them" (5:17): the Greek has "answered," not merely "said" (TNIV). The grammatical form of "answered" may suggest legal overtones (cf. 5:19).

112 Harrop (1992: 16) says that, "Theatre performance is a highly complex mimesis, and any one sign will retain the multifarious possibilities that all other signs have fed into it." Cf. Green, 2003: 11–36; Lee, 1994: 98–107; Brant, 2004: 172; Elam, 1980: 135–207; Brodie, 1993: 245.

113 Cf. Funk, 1988: 27–58; Tan, 1993: 28–9; Van Dijk, 1985: 50; Bowles, 2010: 7–30.

v. 17 (cf. Smith, 1999: 134–44).¹¹⁴ As Chatman (1978: 173–74) says, “dramatic monologue subsumes that a character speaks to another, silent, character.” Several scholars attempt to see the logical connection between the five-tier exchange (vv. 1–18) with the succeeding monologue (vv. 19–47).¹¹⁵

In 5:19, the episode turns from the five-tier exchange to a dramatic monologue (until v. 47). In vv. 19–29, the narrator describes “Telling the Truth” aspects (see the Ἀμὴν ἀμὴν λέγω ὑμῖν expressions in vv. 19, 24, and 25; cf. Talbert, 1992: 124–5). In this section, Jesus emphasizes his equality with the Father. In the latter section (vv. 30–47), confirmatory testimonies to Jesus are introduced (cf. Sloyan, 1988: 77–84).¹¹⁶ The closing paragraph of chapter 5 presents Jesus as a figure greater than Moses, which becomes the central theme in chap. 6 onwards.¹¹⁷ Culpepper (1983: 91) rightly states that, “Jesus himself speaks of his role as Son of Man (5:25–47) and attests his claims by citing witnesses (the Father, John the Baptist, the works, the scriptures, Moses). The dramatic power of the rest of the gospel is built around this conflict.”¹¹⁸ The dialogue in

114 Westcott (1958: 84) says that, “The first part of the comprehensive answer of the Lord to the Jews deals with His Nature and prerogatives: *first*, in relation to the Father (vv. 19–23); and *second*, in relation to men (vv. 24–29).”

115 Painter (1993: 227; cf. Dodd, 1960: 326) discusses v. 17 as follows: “It asserts the equality of his action with the action of the Father. But the *main line* of exposition in the ensuing discourse is that the Son does only the works of the Father, that there is an identity of his own action with the action of the Father because of his dependence on the Father (5:19–21, 23–27).” Blomberg (2001: 112; cf. Witherington, 1995: 141–7) states that, “The passage falls logically into two parts. In verses 19–30 Jesus explains that as the divine Son he is merely imitating his Father; in verses 31–47 he provides corroborating testimony to the truth of his claims.” Brown (1966: 216) says that, “The Sabbath motif was dominant in the healing at Jerusalem; and in the discourse it comes to the fore, not only explicitly in v. 17 but implicitly in the reference to the power to give life and to judge in vv. 19–25.” Elam (1980: 183; cf. Chatman, 1978: 173–81) states that, “Each exchange or monologue within the drama, according to the ‘followability’ requirement, will be geared towards a clear ‘topic’ of discourse (or overall ‘theme’), changes in which will be plainly signaled.”

116 Painter (1993: 226) states that, “The discourse as a whole is in two main parts: *first*, the works of the Father and the Son, 5:17, 19–30 and *second*, the function of the witnesses, 5:31–47.”

117 To keep the gospel’s geography neater, some have argued that chaps. 5 and 6 have been transposed, but this approach does not take into account what John simply assumes, namely major chronological as well as geographical gaps (e.g., 7:2; 10:22; 11:55). While such transposition is conceivable for pages in a codex, it is difficult to conceive such an accident for the earliest versions, on scrolls; and no manuscript attest the alleged transposition.

118 Stibbe (1993: 79) states that, “In 5:31–40, Jesus now brings in four witnesses for the defence, witnesses who will confirm his testimony.” Cf. Köstenberger, 2004: 190–5; Dodd, 1960: 328–32.

vv. 1–18 is presented seemingly as a foundational framework in order to tell the latter christological proclamations in the monologue (vv. 19–47; cf. Brodie, 1993: 245–56). For a reader, it is conspicuous that John uses his dialogues and monologues with a diplomatic intention. John's technically oriented and diplomatically attuned literary upbringing is rare in form and style.

In John, a lethal antipathy toward Jesus appears early and consistently, and a claim to divinity comes through clearly. The divinity claims are at the root of the testimonies in 5:31–37, and those claims are built on the strong foundation of the five-tier exchange (vv. 1–18; cf. Sloyan, 1988: 77–84). In vv. 30–47, the fivefold testimony advances as if it were developed as a synagogue debate: God has testified on Jesus' behalf, so also has John the Baptist, as well as, the works that Jesus is doing, and Scripture, and Moses who wrote about Jesus (cf. Brodie, 1993: 250–6).¹¹⁹ The fivefold testimony, here, can be considered as a defensive documentation for the believing community to dialogue with the unbelieving.¹²⁰ The five-tier exchange and the fivefold testimony, thus, communicate well with the reading community. Barrett (1978: 257) says that, "In vv. 19–30 the main theme is solemnly, constantly, almost wearisomely, repeated. As v. 17 foreshadowed, there is complete unity of action between the Father and the Son, and complete dependence of the Son on the Father." The action, dialogue, and monologue sequence of the episode ultimately reveals Jesus' relationship with the Father and vice versa.

Meso-Analysis

The above analysis of dialogue and its interconnection with the monologue enables us to see the way micro-dialogues function within the episode.¹²¹ This further informs us the dramatic sequence and the plot development of the

119 Talbert (1992: 130) says that, "Scripture, like the Baptist, Jesus' works, and the Father, bears witness to Jesus. Jesus' testimony to himself (vv. 19–30) does not stand alone but is corroborated by multiple reliable and trustworthy witnesses."

120 Hays (1996: 153–4) says that, "The community's spiritual union with Jesus is so profound that the experiences of the community need not be sharply distinguished from the events of Jesus' life; the past and the present can be superimposed upon one another as a 'two-level drama,' so that the story of Jesus becomes the story of the community and vice versa."

121 Dodd (1963: 316) says that, "As the Synoptic dialogues often lead up to a series of further sayings of Jesus developing the same kindred themes, so in John a dialogue constantly introduces a discourse delivered by way of monologue."

story (cf. Hägerland, 2003: 309–22; Barry, 1970: 10–51).¹²² Our use of a polyvalent analysis enables us to see the way major aspects such as genre, narrative, drama, and rhetoric, and other features like plot structure, characterization, point of view, thematic development, and literary figures of speech/thought coalesce and align together. The first exchange has a *question-response-command* sequence that leads to a miracle (vv. 6b–9).¹²³ The content of the dialogue, i.e., Jesus' power to make human life 'well,' is set as a foundation theme for the rest of the episode. The second exchange has a *command-response-question* sequence that develops as a consequence of the miraculous event (vv. 9–13).¹²⁴ While the content of the second exchange centres on a Sabbath-controversy, it motivates the reader to acquire more knowledge about the performer of the miracle.¹²⁵ In the third exchange, the *affirmation-command-result* frame of the speech works within an *action-implicit dialogue-subsequent action* narrative framework (vv. 14–15). The informative utterance of the fourth exchange works within the *action-implicit dialogue-resultant action* framework (vv. 15–18).¹²⁶ While the main content of the dialogue is the identity of the healer, just as in the third exchange, it persuades the reader to be made whole. While Jesus' healing on the Sabbath is the leading factor for the controversy in second, third, and fourth exchanges, his controversial pronouncement to the Jews in the fifth exchange (v. 17) helps the drama progress. The implicit dialogue in the fifth exchange is introduced to illustrate the work of Jesus on a par with the work of the Father. It directs John's readers toward the source of Jesus' authority (see Figure 31).

The episode is controversial in nature, but its structure is reader-friendly. The five-tier exchange development of the dialogue (vv. 1–18) and the last exchange's function as a catalyst for the monologue are dramatic (vv. 19–47). Witherington (1995: 134) says that, "It appears that this text falls into a pattern we have already recognized: (1) an event (vv. 1–9b) is followed by (2) a dialogue (9b–18), which

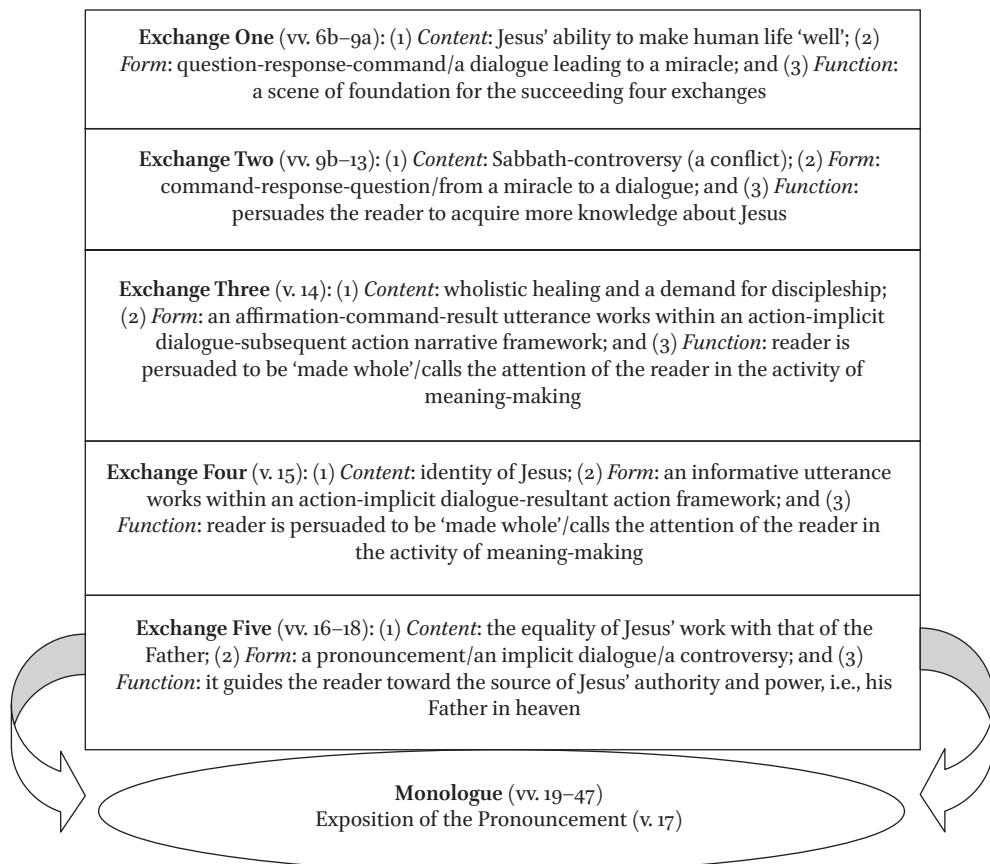
122 Refer to Kitto, 1956: v–vi; Beacham, 1993: 114–5; Hitchcock, 1907: 266–79; Flanagan, 1981: 264–70; Connick, 1948: 159–69.

123 The dialogue between Jesus and the invalid in vv. 6–9a comes to a close by describing about the healing of the man.

124 While the first exchange begins with a *question*, the second exchange ends with a *question*. While the first exchange ends with a *command*, the second exchange begins with a *command*. But in both cases a *response* is placed at the centre.

125 The joint efforts of both the interlocutors and the narrator help the story to maintain its quality of persuading the reader.

126 The implicit nature of the dialogue here begins and ends with characterial actions (i.e., the action of Jesus' 'search' for the man and the man's 'going away' to report the news; vv. 14a and 15).

FIGURE 31 *Exchange development within the episode.*

in turn is followed by (3) a discourse/commentary, the latter of which can be divided into two parts (vv. 19–30 and 31–47).¹²⁷ Thus the overall episode maintains an *action-controversy-monologue* format (see Figure 31).¹²⁸

In chap. 5, the narrator inaugurates a new series of dialogues after the 'Cana-to-Cana' episodes (i.e., chaps. 2–4; cf. Neyrey, 2007: 104; Resseguie, 2005: 127, 210). Bennema (2009: 40) says that, "With Jesus' return to Jerusalem in 5:1, the situation changes rapidly. From John 5 there is a dramatic increase in the

¹²⁷ Also see Sloyan, 1988: 81–4; Womack, 2011: 29, 36, 52–6; Quast, 1991/1996: 41–7.

¹²⁸ The episode begins in the form of an action-oriented dialogue. The first exchange results into a miracle. The miracle leads the reader through a controversy (i.e., in the succeeding four exchanges, vv. 9b–18). The five-tier exchange, finally, leads the reader toward a monologue (vv. 19–47).

opposition, until the end of Jesus' ministry in John 12 and eventually his death in John 18–19." As Bennema says, in chap. 5, a dramatic protagonist-and-antagonist conflict begins to develop and the protagonist takes full control by turning the dialogue into a monologue (cf. Stibbe, 1993: 75–6; Culpepper, 1983: 137–8).¹²⁹ The traits of the Jews reveal that they are an imprudent group, characterized by their unbelief, hostility, opposition, and strategies for persecution. They also plan to kill the saviour whom they reject. The healed man's identity is complex, showing multiple traits including obedience, daring, defiance, cooperation, ignorance, ambiguity, unresponsiveness, and disloyalty (cf. Quast, 1991/1996: 41–7). The portrait of Jesus as an involved, vibrant, and miraculous figure catches the attention of the reader and makes it a 'performative art' (cf. Van der Watt, 2010: 139–67).¹³⁰

Even though the invalid's ostracized situation is one of the important emphases of the narrative, the plot structure focuses more on the conflict between Jesus and the Jews.¹³¹ The invalid functions as a foil character for the advancement of the conflict (cf. Culpepper, 1983: 91; Bailey and Broek, 1992: 36).¹³² The narrative has the qualities of readability, deep impressions, power of influence, and both backward and forward looking tendencies.¹³³ Johannine dialogues are reproductions of constant interactions, encounters, conflicts, and 'accommodative and disruptive' tendencies within the Johannine community.¹³⁴ The Johannine community was a marginal group expelled from

129 The episode in chap. 5 is one of the catalysts for unfolding the dialogues between Jesus and the Jews later on.

130 The author's master plan for recreating the narrative with the help of active voice utterance units in order to suit the community context, structural framework (of dialogues interwoven with narratives and monologues), narrator's task of telling the story innovatively, and the story's performative function within the immediate and larger contexts are resultant features.

131 For more details about the Johannine Jews, refer to Von Wahlde, 1982: 33–60.

132 According to Brown, "The Gospel of John emerged from and reflects the struggles of a mixed (hybrid) community of Jews, Gentiles and Samaritans who were striving to accommodate to their theological positions."

133 Blount (1995: viii) seems right when he says that, "Texts do not have 'meaning.' Instead, they have 'meaning potential.' Interpreters access this potential interpersonally, that is, contextually. The context of the interpreter directs him/her towards particular slices of that meaning potential. Other interpreters who see another 'meaning' in the text need not, therefore, necessarily be in error regarding their conclusions."

134 'Accommodation' simply means adopting (appropriation) of certain dominant cultural and religious ideas (here by John) to a certain extent. 'Disruption' means to confront and abrogate those ideas.

the synagogue (cf. 16:2) and had to deal with the issues of (1) their relationship to Judaism, (2) questions of self-identity, (3) minority status, and (4) oppression.¹³⁵ The narrative in chap. 5 is recounted sequentially between chaps. 4 and 6 through the employment of the expression *μετὰ ταῦτα* (5:1 and 6:1).¹³⁶ After relaying a Samaritan narrative (4:1–42) and a Galilean narrative (4:43–54), the chronicler directs the attention of the reader to a Judean incident in 5:1–47.¹³⁷

135 For more details about the production of the Johannine community, refer to Conway, 2002: 479–95.

136 Chaps. 5 and 6, as Guthrie (1961, rev. 1990: 331; cf. Talbert, 1992: 121) says that, “are thought to be better if transposed, as in chaps. 4 and 6 Jesus is in Galilee, whereas in chap. 5 he is in Jerusalem.”

137 Stibbe (1993: 73) states that, “The circle is not perfect, because some sort of journey towards Jerusalem is implied in 5:1 and away from Jerusalem in 10:40–42.”

From Sign-centric Dialogues to Question-and-Answer Dialogues (6:1–71)

Setting of the Dialogue

John chap. 6 begins with the customary Johannine expression *μετὰ ταῦτα* (cf. 5:1; 7:1) and is filled with dramatic movements and resultant dialogues (cf. Elam, 1980: 135–210; Talbert, 1992: 131).¹ Chatman (1978: 138–9) says, “The setting ‘sets the character off’ in the usual figurative sense of the expression; it is the place and collection of objects ‘against which’ his actions and passions appropriately emerge.” As Chatman mentions, in John 6 the actions and passions of the characters emerge on the basis of the settings of the story. The entire story can be divided into three exchanges on the basis of the change of settings.² The first exchange (i.e., the feeding of the five thousand, vv. 1–15) takes place on the other side of the sea of Galilee (cf. Beutler, 1997: 119–22).³ Jesus the protagonist of the story goes to the other side of the sea and a large crowd follows him because they saw signs (*τὰ σημεῖα*) that he was doing for the sick (vv. 1–2a; cf. Carson, 1991: 267–8).⁴ The narrator of the episode reports Jesus’ going up to the mountain (*ἀνῆλθεν . . . τὸ ὄρος*) and sitting down with

1 Chapter six records two signs, feeding of the multitude (vv. 1–15), and walking on the lake (vv. 16–21); a narrative, connected with a search for Jesus (vv. 22–24); a larger dialogical discourse on a demand for a sign from heaven and the Bread of Life (vv. 25–59); and finally two short dialogues, one with defecting disciples (vv. 60–65), and the other with the Twelve (vv. 66–71). Cf. Dodd, 1960: 333.

2 Many modern scholars have suggested that the present location of chap. 6 creates geographical difficulties that can only be resolved by rearranging chaps. 4–7. If 6:1–71 is placed immediately after 4:43–54 Jesus’ presence in Galilee is explained. The following events of chaps. 5, 7, 9, and 10 all take place in Jerusalem. This suggestion, which has no support from textual traditions, focuses too strongly on geography. Refer to Moloney, 1998: 197–201; Köstenberger, 2004: 196.

3 The story of feeding the five thousand begins as Jesus again leaves (*ἀπῆλθεν*) Judea for Galilee for a third time.

4 Jesus withdraws from his conflict in Jerusalem (chap. 5) and begins another kind of reaction in Galilee (chap. 6). Keener (2003: 1:664) says that, “The ‘other side’ of the lake (6:1) contrasts with Jesus’ usual Galilean location on the west side of the lake (e.g., 2:1, 12; 4:45–46), though the exact location is uncertain.”

his disciples (v. 3).⁵ The *geographical* (i.e., the mountain and the sea) and *religious* (i.e., approaching Passover festival) setting of the story is well established at the outset of the narrative (cf. Resseguie, 2005: 87, 98, 113–4).⁶ The dialogue begins as Jesus looked up and saw a large crowd coming toward him.⁷ All these details, as Chatman (1978: 141) says, “contribute to the mood of the narrative.” The main interlocutors of the first exchange are Jesus, Philip and Andrew. The exchange ends in v. 15 as the narrator describes Jesus’ realization that the crowd is about to come, their taking him by force, and making him the king. This resulted in Jesus’ withdrawal to the mountains by himself.

The second exchange (vv. 16–21) begins as the narrator speaks about the evening (ὀψις) event and the noticeable absence of Jesus.⁸ The narrator reports that the disciples went down to the sea (from the mountain), got into a boat, and started across the sea to Capernaum. The descriptions of overshadowing darkness, the rough sea, and the strong wind sharpen the acuteness of the setting (cf. Beutler, 1997: 119). The disciples’ row about three or four miles, their witness of Jesus walking on the sea, and the succeeding terror are brought to the fascinated attention of the reader. The second exchange (i.e., vv. 16–21) is mostly structured in the form of a narrative: *first*, a terrific scene and the fear of the disciples are introduced as the background (vv. 16–19); *second*, Jesus’ speech to the petrified disciples (v. 20); and *third*, the unexpected reaching to the shore (v. 21; cf. Carson, 1991: 273–6). The disciples begin their journey at one end of the sea and end up on the other end; but the event of Jesus’ walk coupled with his verbal interaction occurs in the sea itself. The implicit dialogue tendency of the narrative can be discerned from the reactions of the characters: *first*, the struggles of the disciples in the boat; *second*, their frightened reaction to seeing someone walking on the water; *third*, their desire to have Jesus in the boat; and *fourth*, after their surprising reach to the shore.⁹ All these abbreviating tendencies prompt the reader to think about the possibilities

5 Moloney (1998: 193) says, “the use of the definite article ‘the mountain’ (εἰς τὸ ὄρος) may be a first hint that Jesus is adopting a position parallel to Moses who received the Law on a mountain (cf. Exo 19:20; 14:1–2).”

6 Bultmann (1971: 211) considered it as a *geographical setting*.

7 As Chatman (1978: 139) says, “These hordes, though human, are obviously not characters; they are parts of the dismal setting.” This is true when we talk about the 5000 in all people in the background of the story here.

8 Beutler (1997: 119) says that, “Important . . . is the chronological reference in v. 16. It locates the following events according to absolute chronology: it is ‘at nightfall.’ That ‘darkness had fallen’ in v. 17 does not add anything particular to this setting. There are no more temporal references until v. 22.”

9 An ‘implied dialogue’ can be considered as abbreviated derivations of extended dialogues.

of dialogue. Moreover, all the above details well describe the *geographical setting* of the story.

The development of the third exchange is based on the three sub-exchanges (cf. vv. 22–59, 60–65, and 66–71). The first sub-exchange (vv. 22–59) is introduced through a detailed narrative note which begins with the expression ‘the next day’ (Τῇ ἐπαύριον/vv. 22–25a). While Jesus’ absence is noticed at the beginning of the second exchange, here the absence of both Jesus and his disciples is the focus. The narrator describes the absence of Jesus and the disciples, the crowd’s movement from the mountain, the coming of the boats from Tiberias, the crowd’s journey by boat to Capernaum looking for Jesus, and their dialogue with Jesus on the opposite side of the sea. The whole dialogue of the first sub-exchange, as the narrator reports, takes place in the synagogue at Capernaum (v. 59; cf. Beutler, 1997: 120–1). The second sub-exchange seemingly develops in the same setting; but the interlocutors are Jesus and his larger group of disciples (vv. 60–65).¹⁰ In the third sub-exchange, the narrator invites the attention of the reader toward a dialogue between Jesus and the Twelve (vv. 66–71). In short, the *geographical* (i.e., Sea of Galilee) and *religious/architectural* (i.e., the Synagogue) setting of the third exchange provides dramatic effect to the dialogues (cf. Chatman, 1978: 138–45).

Micro-Analysis

First Exchange (6:1–15)

The content of the first exchange develops as follows. The dialogue begins at v. 5b with Jesus questioning his disciples: “where are we to buy bread for these people to eat?”¹¹ The narrator indicates that Jesus’ question is not merely in search of their ‘answer,’ but to ‘test’ them (cf. Wallace, 1996: 586; Talbert, 1992: 132).¹² The expression “for he himself knew what he was going to do” marks Jesus’ preconception about the forthcoming miracle. The construction ἐμελλεν ποιεῖν is an attempt of the narrator to delineate the determination of the

10 Beutler (1997: 119) says that, “We come next to temporal references with the two formulae of introduction in vv. 60 and 66. With the concluding remark in v. 59, the discourse on the Bread of Life has come to an end. The following participle, connecting with οὖν refers to the discourse and reports the reaction of many of the listeners. In a similar way in v. 66 we hear about a new reaction from the disciples of Jesus to the words of Jesus caused by the previous critical reaction.”

11 Refer to Dodd, 1960: 333–4; Blomberg, 2001: 118–9.

12 See Bernard, 1929: 1175.

protagonist to fulfill a task. While the protagonist utters the dramatic statement, the narrator adds flavour through his narrative statements (see vv. 5b–6; cf. Windisch, 1993: 41).¹³ Painter (1993: 253) observes in the following way:

In the feeding story (6:1–15) there is a dialogue between Jesus and his disciples. Three sayings of Jesus to the disciples are introduced (6:5, 10, 12) and two sayings of the disciples to Jesus (6:7, 8). Jesus initiated the dialogue to test Philip, who fails the test. But Andrew, who is again introduced as the brother of Simon Peter (6:8 and see 1:40) to remind the reader of the initial quest of Andrew, shows a glimmer of comprehension. Those (οἱ ἄνθρωποι) who saw the sign also make a confession *about* Jesus.

The responses of Philip and Andrew (vv. 7 and 9) fill the vacuum that was created after Jesus' question (v. 5b). Two ideologies are at conflict here, divine and human (cf. Smith, 1999: 147). The response of Philip in v. 7 indicates the limits of human perception over against the perspective of Jesus (also see 3:3, 6; 9:40–41; cf. Talbert, 1992: 132).¹⁴ Andrew's introduction of the παιδάριον and the boy's five barley loaves and two fish indicate human limitation before divine power and resources (v. 9).¹⁵ While Andrew's question "what are they among so many people?" suggests a complete impossibility (v. 9b), Jesus' response "Make the people sit down" (v. 10a) broaches an imperative of suspense (cf. Smith, 1999: 147). Jesus' command to the disciples and their subsequent initiative guide the reader to conjecture further about a dialogue (v. 10). The exchange develops as Jesus shows his concern (v. 5b), Philip speaks from a human point of view (v. 7b), Andrew adds a probable solution (v. 9; cf. Keener, 2003: 1:665), and Jesus initiates revelation through a sign (vv. 10–11; cf. Bultmann, 1971: 213).

After a narrative break and record of the central event in vv. 10b–12a the dialogue resumes at v. 12b (cf. Wallace, 1996: 204; Chatman, 1978: 17–95).

13 Moloney (1998: 199) says that, "This aside (i.e., 'for he himself knew what he would do') is a key to the interpretation of the miracle story and the subsequent discourse. In typically Johannine fashion Jesus 'knew' (ᾔδει), and is thus in control of everything that is happening. The verb is the pluperfect form of *oída* ('to know'), and has an imperfect meaning: Jesus' knowing is ongoing."

14 Wallace (1996: 122) says about the expression διακοσίων δηναρίων as follows: "English idiom would render this 'two hundred denarii worth of bread.' This is an unusual instance of the gen. of price related to the noun (cf. also Rev 6:6)."

15 Carson (1991: 269) says that, "Only John specifies Philip (v. 5) and Andrew (v. 8); the Synoptics speak rather vaguely of 'the disciples.' Many have taken this as a sign of lateness, a piece of over-specification added by an author for verisimilitude."

The utterance in v. 12b is followed by a response from the disciples. Jesus tells them “Gather up the fragments left over, so that nothing may be lost,” and the narrator supplements the saying with action in v. 13. The imperative συναγάγετε takes the lead in the utterance unit.¹⁶ The expression οὖν καὶ connects the action of the disciples (v. 13) with the saying of Jesus (v. 12b).¹⁷ The *utterance* and the *responsive action* at the second level of the exchange sustain the requirements of an implicit dialogue. The event/miracle (v. 11) is placed between two imperative statements of Jesus to the disciples (cf. vv. 10a and 12). Although the setting and characters remain same, the previous (vv. 5b–10a) and latter (v. 12) conversations keep the factor of ‘time distance,’ i.e., one is before the meal (vv. 5b–10a) and the other is after the meal (vv. 12b–13).¹⁸ The final utterance (v. 14b) of the first exchange becomes a community conversation as the spectators acknowledge Jesus as “the prophet who is to come into the world.”¹⁹ The revelatory aspect of the dialogue is brought to the notice of the reader through this last utterance (cf. v. 14b; cf. Ridderbos, 1987/1997: 215–6). The adverbial expression ἀληθῶς (cf. Matthew 14:33; John 4:42; 17:8; Acts 12:11) verifies the certainty of the ‘people who saw the sign.’ As the narrative develops through the movements of Jesus, his disciples, and the multitude of people, the reader of the story can infer multifarious dialogue interactions implied and abbreviated within the narrative framework (cf. Windisch, 1993: 41). But the three level development of the dialogue is obvious and that reveals Jesus’ role as the prophet who is to come into the world (cf. Bultmann, 1971: 213).

The form of the first exchange (6:1–15) can be assessed as follows.²⁰ The general outline of the exchange is: *first*, an extended setting (introducing Jesus

16 Milligan and Moulton (1898; quoted in Morris, 1995: 305) think that the reason for this was “to bring out the preciousness of the food which Jesus had given.”

17 See the ‘genitive of content’ in v. 13 (i.e., *κλασμάτων*, cf. Wallace, 1996: 94; Maniparampil, 2004: 251).

18 ‘Time distance’ is the distance between two events, making them to sit down and gathering the left over. There is no mention in the text how much time they had used for eating. In that case the dialogue breaks at v. 10a and begins a new one at v. 12.

19 Köstenberger (2004: 203; cf. Witherington, 1995: 152) says that, “This refers to Deut 18:15–18, which also featured significantly in the messianic expectations at Qumran (cf. 4QTest 5–8; 1QS 9:11). Jesus’ multiplication of barley loaves is reminiscent of the miracle performed by Elijah’s follower Elisha (2 Kings 4:42–44). In 1 Kings 19, a parallel is drawn between Elijah and Moses (cf. Exo 24:18; 34:28).”

20 Cf. Matthew 14:13–21; 15:29–38; Mark 6:31–44; 8:1–19; Luke 9:10–17; cf. Hayes and Holladay, 2007: 97–8; Denaux, 1992; Lindars, 1992: 105–12.

and the location, 6:1–3; time, 6:4; and the crowd, 6:5a);²¹ *second*, an explicit dialogue: among Jesus, Philip and Andrew, vv. 5b–10a;²² *third*, a miraculous event, vv. 10b–11 (cf. Kennedy, 1984: 14–5);²³ *fourth*, an implicit dialogue, v. 12; *fifth*, the aftermath of the sign and a dialogue, v. 13; *sixth*, an implicit dialogue, v. 14; and *seventh*, a closing narrative, v. 15 (cf. De Boer, 1992: 35–48; see Figure 32).²⁴ The exchange as a whole has a *narrative, dialogue, narrative, dialogue* format (cf. Denning-Bolle, 1992: 69–84).²⁵ Within this coherent structural framework, the narrator plots the story developing from suspense to surprise.²⁶

The exchange has three levels of dialogue; *first*, among Jesus, Philip and Andrew (vv. 5b–10a), *second*, between Jesus and the disciples in general (v. 12b), and *third*, as a community dialogue (v. 14b; see Figure 32).²⁷ While Jesus uses utterance forms like *question of test* (v. 5b; cf. Bennema, 2009: 49) and *order/command* (vv. 7, 9, 12b; cf. Ridderbos, 1987/1997: 210–2), his interlocutors use *answer of calculation* (v. 7), *response about availability* (v. 9; cf. Keener, 2003: 1: 665 calls them human solutions), and *exclamation* or *community whispering*

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- 21 In this extended setting, the narrator introduces the protagonist (i.e., Jesus), the time, and the larger crowd of 5000 people.
 - 22 It develops as a ‘triangular dialogue’ as Jesus, Philip, and Andrew are in the scene. But in reality two perspectives are in conflict, divine (of Jesus) and human (of the disciples). Cf. Blomberg, 2001: 118.
 - 23 For more details about the origin and development of the *Sêmeia Hypothesis*, refer to Van Belle, 1994.
 - 24 The extended narrative maintains the following sequence: setting details (vv. 1–5a), dialogue proper (vv. 5b–10a), miracle (vv. 10b–11), implicit dialogue (v. 12), gathering (vv. 13–14a), and community affirmation (v. 14b).
 - 25 Irudaya (2003: 708; cf. Booth, 1996: 113; Taylor, 1984: 33–41; Lindars, 1981: 83–101; Kermode, 1986: 3–16) says, “The use of speech in the FG is abundant. Discourses and dialogues are a special stylistic feature of John. It has been tabulated that the evangelist has recorded 6387 words of Jesus in addition to 2335 words of others, totaling 8722 words of speech. Fifty-six per cent of the entire Gospel is in the form of speech.”
 - 26 De Klerk and Schnell (1987: 13–4) say that, “‘Plot’ usually refers to the structure of events in a story—the way various important narrative elements are polarized and strive for equilibrium.” While the introduction of massive crowd in a deserted place, Jesus’ concern about them, the disciples’ inability to meet their needs, the availability of five loaves and two fish, and Jesus’ command to make them sit bring suspense to the reader’s mind, the miraculous feeding, the gathering of left over, and the people’s utterance bring surprising moments.
 - 27 The first exchange of dialogue can be considered as an intentional initiative of Jesus as the narrator says “for he himself knew what he was going to do” (v. 6). The development of the dialogues within the narrative framework is once again a reality here.

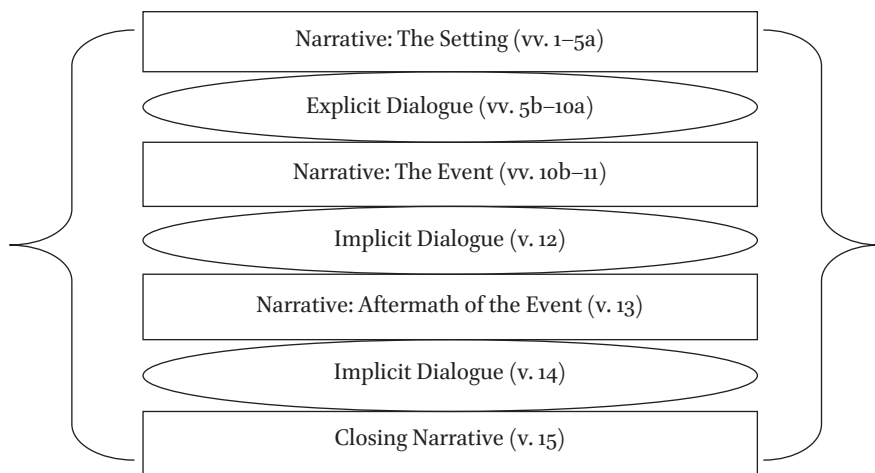


FIGURE 32 *The development of utterances and narratives in 6:1-15.*

(v. 14b; cf. Quast, 1991/1996: 49-50).²⁸ At the explicit dialogue level (vv. 5b-10a), the conversation maintains a sequence of *question of test*, *answers of impossibility*, and *an action of possibility* (see vv. 5b-10a).²⁹ The overall framework of the dialogue is test- (v. 6) and fulfillment-oriented (v. 14b), belief generating (v. 14b) and revelatory as it reveals Jesus' glory. The peculiar Johannine development of dialogue from an 'inner circle' to an 'outer circle' is obvious here.³⁰ The dramatic development of the story is featured through these characterial developments (cf. Bowles, 2010: 7-30; Hägerland, 2003: 309-22).³¹ These

28 These diverse utterance units of the characters are contextually-inclined. Anderon (2008: 109-11) considers the following three theological dialogisms within the gospel seriously: first, *the dialectical thinking of the Evangelist*; second, *Johannine agency scheme*; and third, *the divine-human dialogue*.

29 Stibbe (1993: 82) observes a fivefold design of 6:1-15, as follows: A (vv. 1-4): Jesus goes to a mountain to minister to the crowd; B (vv. 5-9): The lack: 'How can we feed so many with so little?'; C (vv. 10-11): The Eucharistic actions; B' (vv. 12-13): The provision: 'enough left over for twelve baskets'; and A' (vv. 14-15): Jesus goes to a mountain to escape from the crowds. See Keener, 2003: 1:665; Bennema, 2009: 49-50.

30 See Falk, 1971: 42-50; Nichols, 1971: 130-41.

31 Visotzky (2005: 92; cf. Tan, 1993: 28-51) considers John's Gospel as a four-level drama: *first level* is the story of Jesus, his ministry, and his crucifixion; *second level* is the story of John's own community, whoever they were, expressed through the first level but peeping through on its own here and there; *third level* of John's Gospel drama is that of the received text of the NT, and its interpretations and uses throughout the ensuing centuries; and on the *fourth level*, *we* (the readers) are the players in the drama.

structural and stylistic features reveal the way the narrator and the characters together ‘perform’ the story before the reader (cf. Schaeffer, 1988: 387–95).

There are other noticeable structural features within the exchange. A *mountain to mountain inclusio* is developed as Jesus appears on a mountain at the beginning and withdrew again to the mountain by the end (vv. 3, 15; cf. Dodd, 1960: 333).³² The three-level dialogue is inserted within this *inclusio*. The silence of the disciples is a noticeable factor after the miracle. The miraculous event (vv. 10b–11) is placed at the centre between the two imperative statements of Jesus (vv. 10a, 12b). This structure forms an *inclusio within the inclusio* within the extended narrative framework (see Figure 33). The *sacramental language* of the narrative (v. 11) speaks aloud concerning the cultic character of both Jesus and the Johannine community (cf. Witkamp, 1990: 44).³³ As usual, the narrator is telling the event with the help of narrative devices and the *reality effects*.³⁴ Moreover, John’s incorporation of a ‘Moses like prophet’ typology

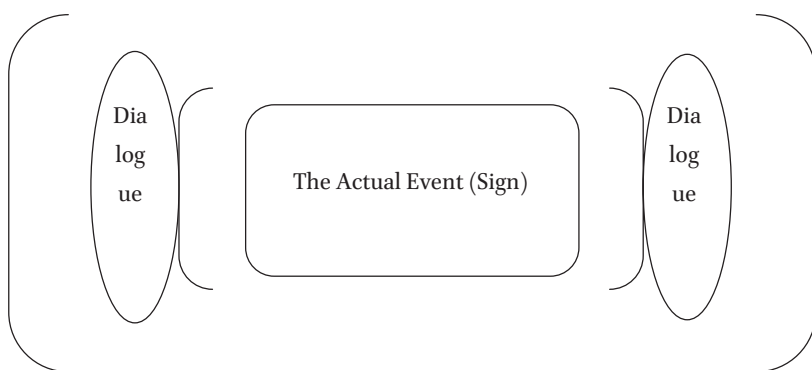


FIGURE 33 Shows an outer parenthesis (i.e., a mountain inclusion, vv. 3 and 15), dialogue development (one before the meal and one after the meal, vv. 5b–10a and 12b–14), an inner parenthesis (inclusio; Jesus’ two imperatives before and after the meal, vv. 10a, 12b), and the actual event at the centre (vv. 10b–11).

- 32 Keener (2003: 1:664) says that, “John’s mention of the ‘mountain’ in v. 3 could reflect a minor allusion to the Moses tradition that will dominate the following discourse, especially given the repetition of the mountain in 6:15.”
- 33 Maniparampil (2004: 251; cf. Witherington, 1995: 152) says that, “The blessing over the bread reminds the reader of Eucharistic blessing.”
- 34 Verses 1b and 6 are *explanatory notes*; the first one is to explain a name and the second one to correct a possible misapprehension.

(vv. 14–15) and a mountain setting calls the reader's attention to a Moses and Jesus *intertextual resounding* (cf. Hylen, 2005: 43–6).³⁵

John's story of feeding the multitude has parallels in the other NT writings. Blomberg (2001: 118–20) says that, "Here we come for the first time since chap. 1 to an entire passage that has undisputed parallels in the Synoptic Gospels, indeed in all three of them." John 6 in fact contains an interesting series of parallels, some merely conceptual, to a sequence of events that spans Mark 6–8: the feeding of the five thousand, walking on the water, a request for a sign, discourse about bread, Peter's confession, and Jesus' anticipation of the passion (cf. Nicol, 1972: 32–3, 74).³⁶ The narrative as a whole is a *miracle novellen* shaped with the help of a three level dialogue interlocked within the narrative (cf. Womack, 2011: 38–81; Stibbe, 1994: 79).³⁷ In short, the dialogical exchange has the following overarching structural formats: *first*, it has a *dialogue* (vv. 5b–10a), *action* (vv. 10b–11) and *dialogue* (vv. 12, 14) sequence; and *second*, it develops from *suspense to surprise* (cf. Majercik, 1992: 2:185–8).³⁸

The dialogue sections in John are introduced in diverse ways as follows: *first*, the interlocutors of Jesus come up with their questions or concerns and Jesus responds to them one after another (2:1–11; 3:1–21; 4:46–54); *second*, Jesus approaches his interlocutors with certain questions or concerns and from there the dialogue progresses (1:43–51; 4:1–26; 5:1–18); and *third*, Jesus predestines the event and on that basis he raises questions to his interlocutors (6:1–15).³⁹ In 6:1–15, the dialogue progresses as Jesus seeks the psyche of his disciples (vv. 5b–6). The dialogue is initiated with the help of a testing question addressed to Philip (v. 5b).⁴⁰ The question was intended to know the faith concerns and the integrity of his disciples. Philip's answer with a connotation

35 *Resounding* the OT stories in his writings can be considered as a peculiar dialogue tendency of the author. See Lierman, 2004; Moo, 1984: 3–49; Witkamp, 1990: 46; Motyer, 1997: 123–4; Van Dijk, 1976: 26–39; Van Dijk, 1994: 107–24; Horn, 1992: 3:260–6.

36 Make a comparison between the structural frameworks of Mark and John.

37 According to Moloney (1998: 197), "Differently from the two Cana miracles (2:1–12; 4:43–54), the traditional form of a miracle story is found here." Nicol (1972: 32) says that, "Vv. 2–9b . . . have the basic form of a Synoptic miracle story."

38 It has a *question of test*, *answers of impossibility* and *action of possibility* sequence. Both the *dialogue with the disciples* after the event (v. 12b) and the *community dialogue* (v. 14b). See more about the usage of the literary devices and rhetorical devices, Hayes and Holladay, 2007: 98–9.

39 John 6:1–15 is mostly functioning within the framework of a third category of dialogue.

40 The narrative note in v. 6 points out two things: *first*, Jesus' question to Philip (v. 5b) was intended to 'test' him; and *second*, while asking the question Jesus *knew what he was going to do* in advance.

of 'complete impossibility' (v. 7) leads another interlocutor, i.e., Andrew, to come up with a 'minimal possibility' (v. 9).⁴¹ Jesus' statement in v. 10a, i.e., "Make the people sit down," can be understood as a mark of 'possibility.' Neyrey (2007: 118) concludes his commentary on this passage by stating that, "thus a 'severe' problem is solved, 'proof' of which is given in the impressive surplus."⁴² Jesus' statement toward the end of the 'feeding event' (cf. v. 12) can be considered as a confirmation of 'beyond possibility' (v. 12; cf. Witkamp, 1990: 43–51). As Jesus' dialogue moves from utterance to action, the disciples/crowds experience the presence of the saviour (cf. Kennedy, 1984: 14–5).

There are seams of dialogue function in vv. 1–15: *first*, dialogues between Jesus and his disciples (one *explicit*, vv. 5b–10a; and one *implicit*, v. 12), which reveal the identity of Jesus; *second*, a *community dialogue* (v. 14), which makes the reader aware of the impact of Jesus' words and deeds outside the circle; *third*, the *inter-textual dialogue*, which confirms the fulfillment aspects; and *fourth*, the *narrator and reader dialogue*, which marks an ever-continuing impact of Jesus' story in the life of the reader (cf. Press, 2007: 59).⁴³ The interactive nature of the Johannine narrative communicates with the heart of the reader. John's ability to speak from heart to heart generates greater dialogical effects. The narrator uses *intertextual resounding* as one of the noticeable literary tenets throughout chapter six (cf. Resseguie, 2001: 104–6).⁴⁴ The use of natural and geographical surroundings coupled with the involvement of the flesh and blood characters and their dialogues makes the narrative realistic in effect.⁴⁵ The development of the narrative from a context of scarcity (vv. 5b–9)

41 Köstenberger (2004: 201; cf. Burge, 2000: 193) notes that, "There are several other parallels between John 6 and Num 11: the grumbling of the people (Num 11:1; John 6:41, 43); the description of the manna (Num 11:7–9; John 6:31); the reference to the eating of meat/[Jesus'] flesh (Num 11:13; John 6:51); and the striking disproportion between the existing need and the available resources (Num 11:22; John 6:7–9)." Köstenberger (2004: 201) further states that, "In the wilderness, Moses asked God a similar question: 'Where can I get meat for all these people?'"

42 The details about the surplus in v. 13 and the people's utterance in v. 14 are rhetorical in effect.

43 The text reminds us about the story of Moses in Mount Sinai and the feeding of the people of Israel in the desert.

44 In the study, the usage is employed to tell the impact of other texts upon the narrative thinking. It is not employed by way of a mere intertextuality; rather through an *echo-language*. See Köstenberger, 2004: 202; Neyrey, 2007: 116; Stibbe, 1993: 81.

45 The ecologically intertwined stage of the narrative brings immediate effects to the aspirations of the reader. In the story, the naturally-intertwined Galilean context is the platform for the flesh and blood characters to move, act and dialogue.

to a context of abundance (vv. 10–13) is presented with dialogical effects.⁴⁶ Witkamp (1990: 50) views the story as a catechetical and didactic one.⁴⁷ He (1990: 50) explains, “The writer wants to get at something. He wants us to see that the miracle of the bread is no mere miracle, but that Jesus deliberately acted to reveal himself and his gifts, as well as, to disclose his concern for the people given to him.”⁴⁸ The narrator’s abbreviating tendencies are attempts to make the dialogues and narratives as succinct as possible. The narrative segments and their sequential development dramatize the entire story (Funk, 1988: ix–xii, 1–58; Elam, 1980: 135–91).⁴⁹ In the story, Jesus reveals his identity through dialogues and actions and that helps the narrator to develop the plot (cf. Stibbe, 1994: 32–53; Chatman, 1978: 143).⁵⁰ The portrayal of Jesus through a *dialogue* (vv. 5b–10a), a *sign* (vv. 10b–11) and a subsequent *dialogue* (vv. 12–14) persuades the reader to be a dialoguing and practicing follower (cf. Vorster, 2009: 505–78; Court, 1997: 73–86). The performative function of the story is reflected through its language, dialogue, and action.⁵¹

Second Exchange (6:16–21)

In vv. 16–21, the content of the dialogue is mostly implicit. Here, the narrator introduces yet another setting. The Johannine trend of communication through character’s ‘active voice’ is well attested in v. 20 (i.e., ἐγὼ εἰμι, μὴ φοβεῖσθε).⁵² Jesus’ activities like ‘walking on the sea’ and ‘coming near the boat’

46 Cf. Resseguie, 2001: 102–3; Morris, 1995: 305; Brown, 1966: 232–50.

47 Witkamp (1990: 50) says that, “The narrative of the multiplication of the loaves and the fishes appears to be presented as catechesis. Jesus acts like a teacher who wants his pupils to advance in understanding and challenges them to do so. We could also say that there is a didactic motive in the composition.”

48 Newheart (1996: 48) says that, “In reading a narrative, a reader responds emotionally to the characters, images, plot, and rhetoric of the narrative. The reader is afraid when the protagonist enters into a dangerous situation, angry when the antagonist threatens the protagonist, and glad when the protagonist emerges triumphant. In psychological terms, these emotional responses are a result of the flow of libido, or psychic energy, in the unconscious.”

49 For more details about the dramatic development of John, refer to Hitchcock, 1923/1993: 15–24; Lee, 2004: 179–81.

50 De Klerk and Schnell (1987: 14–5; cf. Templeton, 1999: 53–65; Moore, 1989: 14–5) say that, “The story of John is an excellent example of a revelational plot. The main concern is with Jesus’ true identity and significance, which are revealed through the action.”

51 When discussing Plato’s dialogues Press (2007: 60) says that, “The dialogues contain not only informational or assertive sentences and passages, but also exhibitivite and performative ones.” What Press says here about Platonic dialogues is also true with the Johannine dialogues. Cf. Geller, 1982: 3–40; Elam, 1980: 135.

52 Refer to Burge, 1992: 354–5.

lead the disciples into a ‘terrified’ situation and that compels him for his very utterance (cf. Bultmann, 1971: 214–6; Strachan, 1941: 181–2).⁵³ The narrator of the story prompts the reader to presume a dialogue among the disciples concerning the unidentified person who was walking on the water.⁵⁴ Moloney (1998: 203; cf. Culpepper, 1983: 117) states that, “It is as Lord that Jesus comes across the waters, reveals himself to the disciples with the formula ‘I am’ (ἐγώ εἰμι), and tells them not to fear (v. 20).”⁵⁵ Though the setting changes in v. 16, the first two exchanges maintain the same interlocutors until the narrative gives way to another exchange between Jesus and the crowd/Jews in vv. 25–71.⁵⁶

The short pericope at vv. 16–21 begins and develops as a narrative (vv. 16–19a). This includes the disciples’ terrified situation (v. 19b), Jesus’ response to them in an active voice format (v. 20), their desire to take Jesus into the boat (v. 21a), their sudden reaching to the land, and the subsequent amazement (v. 21b). The second half (i.e., vv. 19b–21) particularly awakens the attention of the reader (Nicol, 1972: 58–9; see Figure 34).⁵⁷ Although Painter emphasizes that the story was written from the perspective of the disciples, their involvement as speakers is implicit within the text.⁵⁸ The reader of the story can make better sense of the narrative through conjecturing and inserting the possible seams of dialogues within the text.

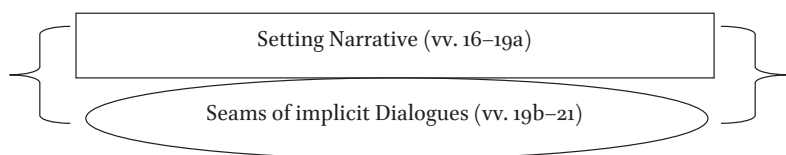


FIGURE 34 *The development of utterances and narratives in 6:16–21.*

53 Refer to Köstenberger, 2004: 205; Beutler, 1997: 120; Giblin, 1983: 96–103; Wallace, 1996: 585.

54 Carson (1991: 275; cf. Köstenberger, 2004: 204) describes the Sea of Galilee as follows: “The Sea of Galilee lies about six hundred feet below sea level. Cool air from the south-eastern tablelands can rush in to displace the warm moist air over the lake, churning up the water in a violent squall.”

55 See Neyrey, 2007: 118; Brant, 2004: 172; Wallace, 1996: 724.

56 But the disciples act as on-lookers during the dialogue between Jesus and the crowd/Jews in vv. 25–59.

57 Though John’s usual trend is to describe narratives with the help of character dialogues, in 6:16–21 the narrative technique of abbreviation is rightly at view. The narrative makes more sense when one interlocks the pericope with Synoptic parallels.

58 Painter (1993: 254) is of the view that, “In the narrative of the sea-crossing (6:16–21) only one saying of Jesus is introduced though the story is told from the perspective of the

An interlocked reading of Mark 6:45–52, Matthew 14:22–36, and John 6:16–21 leads the reader to contemplate the implicit dialogical seams within the pericope (cf. Resseguie, 2005: 54).⁵⁹ While Mark records that “they thought it was a ghost and cried out” (6:49–50), Matthew reports that “they were terrified, saying, ‘It is a ghost!’ (Φάντασμά ἐστιν), and they cried out in fear” (14:26–27).⁶⁰ Moreover, in Matthew, a further dialogue is introduced between Jesus and Peter (14:28–33; see Figure 35).⁶¹ John’s Gospel records neither the utterance of the disciples (i.e., Φάντασμά ἐστιν) nor the subsequent dialogue between Jesus and Peter (cf. Quast, 1991/1996: 52–3; Robertson, 1932: 101–2).⁶² Johannine

Matthew 14:28–33 extends the incident into another level, as a dialogue between Jesus and Peter
<i>Peter:</i> Κύριε, εἰ σὺ εἶ, κέλευσόν με ἐλθεῖν πρὸς σε ἐπὶ τὰ ὕδατα <i>Jesus:</i> Ἐλθέ <i>Peter:</i> Κύριε, σῶσόν με <i>Jesus:</i> Ὁλιγόπιστε, εἰς τί ἐδίστασας; <i>Other Disciples:</i> Ἀληθῶς θεοῦ υἱὸς εἶ

FIGURE 35 The dialogue extension in Matthew 14:28–33.

disciples. The specific reference about their fear (6:19) and their failure to speak to Jesus further manifests their lack of comprehension.” In John’s narratives, usually the stories are told from the perspective of Jesus the protagonist and the narrator concentrates both on his utterances and actions. In vv. 16–21, the story is told from the disciples’ perspective and hence the narrator avoids their utterances.

59 See Witkamp, 1990: 44; Dodd, 1963: 197.

60 Witkamp (1990: 52) further says that, “In Mark the walking on the sea is essentially a miracle-story. It therefore closes with an expression of amazement. In John there is no such comment. Moreover, the entire *pattern* is different. It is the pattern of a post-resurrection narrative and not that of a miracle-story. In these narratives the recognition of the risen Christ, appearing to his bereaved disciples, is invariably emphasized.”

61 As Morris (1995: 307; cf. Witkamp, 1990: 52–3) says, “Matthew speaks of Peter’s attempt to walk on the water, a detail not found in either of the other two accounts (i.e., Mark and John).”

62 While Mark records the utterance of the disciples in ‘passive voice form,’ Matthew records that in ‘active voice form.’ But John does not include the utterance in any of the above forms.

abbreviating tendencies and the feature of concluding the narrative call the attention of the reader.⁶³

The first miracle narrative (vv. 1–15) is described with more clarity than the second one (cf. vv. 16–21; cf. Dodd, 1963: 196–9; Kennedy, 1984: 15). John's narratives are basically structured in the form of dialogues between the narrator and the reader; but dialogues between characters make the narratives action/movement oriented, vibrant, and revelatory.⁶⁴ Moloney (1998: 203; cf. Ball, 1996: 181–3) states concerning vv. 16–21 as follows: "The reunion is marked by Jesus' coming to the disciples as Lord, revealing himself as I am, and being received by them (v. 21)."⁶⁵ The narrator's expressive form *from separation to reunion* has a dialogical value in the passage (cf. Resseguie, 2001: 100–2).⁶⁶ The table below helps us to review both the explicit and implicit utterances within the exchange.⁶⁷ While the disciples' utterances show their *fearfulness*, *expression of desire* and *question*, the single utterance of Jesus is an attempt to *comfort* and at large a *revelation* of his personal identity.⁶⁸ These implicit forms of utterances on the part of the disciples supplement the very utterance of Jesus in v. 20 (see Figure 36).

While Morris (1995: 309–10) sees "a hint of deity," Köstenberger (2004: 205) finds "overtones of epiphany" in Jesus' words and actions.⁶⁹ The words of Jesus transform the disciples' disposition from 'terrified' in the situation to a time

63 In Luke, the water-crossing narrative is not at all included. Refer to Painter, 1993: 256; Dodd, 1963: 197.

64 Cf. Brown, 1966: 251–6; Dodd, 1963: 196–9; Moloney, 1998: 202–4; Keener, 2003: 671–4.

65 Moloney (1998: 203) further says that, "The false messianic hopes of the crowds (vv. 14–15) have been corrected by Jesus' self-revelation (v. 20), and the disciples are willing recipients of that revelation (v. 21)."

66 Neyrey (2007: 118) says that, "Jesus and the disciples are dramatically separated, with Jesus alone on a mountain and the disciples in a boat on the sea. Yet they are mysteriously reunited hours later when Jesus intentionally comes to them, collapsing distance and difficulty."

67 Brant (2004: 109; cf. Köstenberger, 2004: 204) says that, "Back-to-back lines of narrative and Jesus' direct speech report that the disciples were afraid when they saw Jesus walking on the water (6:19–20)."

68 Bultmann (1971: 216) sees a 'miracle within a miracle.'

69 Culpepper (1983: 91; cf. O'Day, 1997: 159) says that, "The walking on the water may not involve the stilling of the storm at all. Its significance, which is hardly developed, lies in its re-enactment of the exodus and its character as an epiphany." Keener (2003: 1:671–75) entitles this section as a "Theophany on the Waters." See Morris, 1995: 310; Kermode, 1987: 443, 453.

Utterance	Form	Content
Disciples	Utterance/cry out of fear	Like "It is a ghost!" (v. 19b)
Jesus	Utterance in order to comfort	"It is I, do not be afraid" (v. 20)
Disciples	Invitation/expressing desire	Possibly like "Lord get into the boat" (v. 21a)
Disciples	Question	Possibly like "Lord, how we reached the land?" (v. 21b)

FIGURE 36 'Form' and 'Content' of utterance units in John 6:16–21.

of 'gladness' (cf. Ball, 1996: 181–5; Neyrey, 2007: 119).⁷⁰ In short, the narrative and its implicit dialogue develop within a *separation to reunion*, *elusive to revelatory*, and *non-recognition to recognition* framework (cf. Stibbe, 1993: 84–5).⁷¹ Moreover, the implicit dialogues emerge out of the circumstance of Jesus' walking on the water. In that sense, the action/sign performance of Jesus leads to seams of dialogues (i.e., action, v. 19a; seams of dialogues, vv. 19b, 20, 21a, 21b). And if the reader conjectures concerning the miraculous reach of the boat and a probable dialogue (either among the disciples or between them and Jesus) as an aftermath, then the entire exchange has an *action* (v. 19a), *dialogues* (vv. 19b, 20, 21a), *action* (v. 21b), and *dialogue* (v. 21b) sequence.

The Johannine trend of presenting the facts in summary fashion (especially the events and the dialogue) is once again demonstrated in vv. 16–21. The narrator of the story shares several functional aspects of the exchange. In section 6:1–21, a reader can see the following sequence of events and dialogues: *first*, a dialogue between Jesus and his disciples (i.e., Philip and Andrew; vv. 5b–10a); *second*, the multiplication of the bread by Jesus (vv. 10b–11); *third*, further dialogues (i.e., one with the disciples and the other at the community level; vv. 12, 14b); *fourth*, Jesus' walking on the water (v. 19a); *fifth*, seams of implied

70 Jesus' saying in v. 20 determines the story's internal dialogical thread. It is coupled with one of Jesus' "I am" sayings. The dialogical effect of Jesus' utterance upon the disciples has to be taken up seriously. John, here, uses dialogue not merely as a passive vocal delivery, but as an effective means of transformation.

71 John's dialogical interest is obvious through the insertion of Jesus' saying in v. 20. See Neyrey, 2007: 118–9.

dialogues and Jesus' authoritative position as the ἐγώ εἰμι (vv. 19b, 20, 21a); *sixth*, the miraculous reaching of the boat to the land (v. 21b); and *seventh*, an implied dialogue either among the disciples or between Jesus and the disciples (v. 21b).⁷² The reader of the story can observe, firstly a *dialogue, action*, and *dialogues* sequence (vv. 1–15) and then an *action, dialogues, action*, and *dialogue* sequence (vv. 16–21; cf. Nicol, 1972: 58–9).⁷³ The interaction of actions and implicit and explicit dialogues functions both rhetorically and performatively within the text. The events and the dialogues in 6:1–21 further guide the reader toward an extended dialogue between Jesus and the crowd in 6:25–59.⁷⁴ O'Day (1997: 159) is of the view that, "The power that enables Jesus to feed the multitudes is not the power of either a prophet or a king. Rather, it is the power of the one who walks across the sea. That is, it is the power of God. The story of Jesus walking on the water thus functions in the FG as a narrative embodiment of the Gospel's Christology."⁷⁵ The narrator of the story takes the emotions of the interlocutors seriously to persuade the reader.⁷⁶ While the content of the dialogue is revelation of Jesus' identity as the "I Am," the form used to convey the message is an *action, dialogues, action*, and *dialogue* framework. It functions both as a narrative embodiment of John's Christology and as a persuasive unit for the reader to reckon with.

Third Exchange (6:22–71)

The latter part of chap. 6 (vv. 22–71) encompasses a large exchange with at least three sub-exchanges. They are: *first*, Jesus' discourse with the crowd/Jews structured in the form of a dialogue (vv. 22–59; cf. Von Wahlde, 1982: 33–60); *second*, his dialogue with the disciples (vv. 60–66); and *third*, his dialogue with the Twelve (vv. 67–70).⁷⁷ Dodd (1963: 196) states that, "The sixth chapter of the Gospel according to John has for its centerpiece a long dialogue on the theme the *Bread of Life*, to which the evangelist has appended a note that it took place in the synagogue at Capernaum (6:25–59; cf. Keener, 2003: 675–6).

72 Ball (1996: 181; cf. Heil, 1981: 79) says that, "It is true that this ἐγώ εἰμι saying concerns Jesus' identity in as much as the disciples do not recognize that it is Jesus who is approaching them."

73 Strachan (1941: 182; cf. Nicol, 1972: 34) says, "John sees a symbolic meaning in the conjunction (i.e., 'It is I. Be not afraid'), and makes it contribute to the teaching of the discourse that follows, on the Bread of Life." Witkamp (1990: 51; also refer to 55–6; cf. De Jonge, 1977: 129) says, "it must be the ἐγώ εἰμι in v. 20 that is the centre of the narrative."

74 For more details, refer to Bailey and Broek, 1992: 175.

75 Refer to O'Day, 1997: 159.

76 See Windisch, 1993: 41.

77 See Leon-Dufour, 1958: 507–9; Leenhardt, 1959: 1–13.

Two shorter dialogues are added, each with brief introductory and explanatory notes (vv. 60–65, 66–71).⁷⁸ The narrative section in vv. 22–24 serves as a *conclusion* to the previous section (i.e., vv. 1–21) and as an *introduction* to the latter (i.e., vv. 25–71).

First Sub-Exchange (6:22–59)

The narrative section at vv. 22–24 provides detailed information about the setting of the third exchange and that separates vv. 25–71 from the previous exchanges (i.e., vv. 1–15, 16–21; cf. Schnackenburg, 1980: 2: 32–3).⁷⁹ Jesus (vv. 22, 24), the disciples (vv. 22, 24), and ‘the people who remained on the other side,’ who had eaten the bread (vv. 22, 23), are being brought together again.⁸⁰ The setting of vv. 25–71 is the synagogue in Capernaum: *first*, the sub-exchange in vv. 24–59 is narrated within a *Capernaum inclusio* (vv. 24 and 59; cf. Ridderbos, 1987/1997: 220–1); and *second*, the relational nature of the latter two sub-exchanges (vv. 60–66, 67–71) with the former sub-exchange (vv. 25–59).⁸¹ The subject matter of vv. 25–59 is integrally connected to the event of “Feeding of the Five Thousand.” But vv. 1–59 cannot be considered as a single narrative event because of the change of the setting (cf. vv. 1–15, 16–21, 22–59).⁸² The extended setting of the narrative moves from one side of the Sea of Galilee to the other side.⁸³

The section in vv. 25b–29 presents two questions of the crowd (vv. 25b, 28b) and two responses of Jesus (vv. 26b–27, 29b), in the following order: *first*,

78 Anderson (1997: 7) is of the opinion that, “John 6 must be considered a basically unitive composition, and it was probably added to a later edition of the gospel’s composition.”

79 Keener (2003: 675–99) divides the section (i.e., vv. 22–71) into two parts: *first*, the Manna Discourse (vv. 22–58); and *second*, Response and Meaning (vv. 59–71). Lee’s (1994: 132–33) structuring also looks almost similar to Keener’s: Scene 1 (vv. 1–15); Scene 2 (vv. 16–21); Scene 3 (vv. 22–59); and Scene 4 (vv. 60–71). The setting is temporal (as the conversation happens at an accident time), geographical (as it describes the environmentally oriented surroundings of the two sides of the Sea of Galilee), and architectural (as it happens in the synagogue setting).

80 See Moloney, 1998: 205; Lee, 1994: 126–60; Brown, 1966: 261; Köstenberger, 2004: 206.

81 Kysar (1986: 96; cf. Keener, 2003: 675) thinks that 6:35–50 and 6:51–59 are duplicates from John’s tradition.

82 Ridderbos (1987/1997: 219) says, “This lengthy discourse (vv. 26–59)—which can also be called a didactic dialogue—in the synagogue at Capernaum (v. 59) is one of the most controversial topics in the study of the Fourth Gospel.”

83 Jesus’ action of ‘breaking the bread’ on the one side of the sea (vv. 1–15) and his exposition about the ‘bread from heaven’ on the other side (vv. 25–59) are persuasive. The narrator’s indication about the same audience in both cases is intentional as the story develops (i.e., from one action to a discourse) sequentially before the reader.

the crowd's question to Jesus (v. 25b); *second*, Jesus' response with the usual Ἀμὴν ἀμὴν λέγω ὑμῖν formula (vv. 26–27; cf. Namita, 2000: 125); *third*, a second question from the crowd pertinent to the works of God (v. 28; cf. Smith, 1999: 152; Kurichianil, 2010: 34–6); and *fourth*, Jesus' clarification about the need to believe in him (v. 29; cf. Schnackenburg, 1980: 2:39).⁸⁴ At the outset, Jesus is again addressed as “Rabbi” (cf. 1:38b, 49; 3:2; 4:31).⁸⁵ The Johannine trend of diverting the topic of discussion from ‘casual’ to ‘spiritual’ is obvious at the initial stage of the dialogue.⁸⁶ While the crowd approaches Jesus with a casual question (v. 25), Jesus responds to them about the status of their minds (v. 26) and continues the discussion in his own way (cf. v. 27; cf. Smith, 1999: 151–2).⁸⁷ The words of Jesus are revelatory, *first*, as he discloses the intention behind the crowd's search for him (cf. Schnackenburg, 1980: 2:35), and *second*, as he reveals his authenticity as a good teacher.⁸⁸ He makes it plain that their search is not because they saw signs but because they ate the loaves (v. 26). Those who followed are critiqued as people prone to the needs of their common lives (cf. Ridderbos, 1987/1997: 223–4). Jesus also distinguishes between the physical food that they seek after and the food that endures for eternal life.⁸⁹ The crowd's second question is derived from Jesus' response (v. 28; cf. v. 27; cf. Maniparampil, 2004: 254). He responds to them saying that ‘the work of God’ is ‘believing in him whom God has sent’ (v. 29; cf. Witherington, 1995: 155). Thus Jesus discloses the unknowing nature of his audience through both explicit and implicit expressions (v. 29).⁹⁰

84 Witherington (1995: 155) says, “The dialogue with the crowd begins with a question about the time of Jesus' arrival at Capernaum. Jesus does not respond to their spoken question, but rather to what he knows is on their heart.” Painter (1993: 254) states that, “In the dialogue between Jesus and the crowd (6:22–35) there are four sayings of the crowd to Jesus (6:25, 28, 30, 34) and four *responses* by Jesus to the crowd (6:26, 29, 32, 35). This makes clear the initiative of the crowd and the responsive nature of Jesus' sayings.” Details about the ‘being’ and ‘becoming’ aspects in the Greco-Roman world and its influence on the Johannine literature, refer to Kermode, 1986: 3–16.

85 Jesus' role as a teacher is affirmed through this addressing at the outset of this discourse.

86 The crowd comes with ‘casual’ or ‘physical’ or ‘from below’ concerns and Jesus confronts them with ‘spiritual’ or ‘from above’ concerns.

87 Wallace (1996: 405) points out the usage of ‘categorical plural’ in v. 26. Jesus' responses from a ‘spiritual’ and ‘from above’ point of view intend to correct his interlocutors toward a transformed lifestyle. See Witherington, 1995: 155.

88 Here Jesus reveals the hidden agenda of his followers.

89 Which the Son of Man, on whom God the Father has set his seal, provides. Refer to Bartholomä, 2010: 114.

90 While discussing with the Jews/crowd, Jesus intends to reveal their unknowing and misunderstanding natures.

The section in vv. 30–40 is formed with the help of two questions of the crowd (vv. 30–31, 34) and two responses of Jesus (vv. 32–33, 35–40; cf. Bartholomä, 2010: 109–10). In v. 30, the crowd raises two queries using scriptural evidences.⁹¹ They state, “our ancestors ate the manna in the wilderness” (cf. v. 31; cf. Wallace, 1996: 649; Hylén, 2005: 43–6). The Jewish tendency of “sign seeking” (cf. v. 30) is severely criticized by Jesus through another formulaic Ἀμὴν ἀμὴν λέγω ὑμῖν saying (vv. 32–33; cf. Smith, 1999: 152).⁹² At the outset of the dialogue, Jesus makes it clear that performing the works of God means believing in him (vv. 28–29) and thus draws the attention of his interlocutors toward himself (cf. Maniparampil, 2004: 254–5).⁹³ When his interlocutors quote from the OT and defend their position (v. 31b; Exo 16:4; Num 11:8; Neh 9:15; Psalm 78:24–25), Jesus quotes Isa 54:13 (cf. v. 45) to counter their argument (cf. Witherington, 1995: 156; Gench, 2007: 42–3).⁹⁴ Culpepper (1983: 91–2; Watson, 2013: 304–15) says that, “The evangelist shows how the Jews’ refusal to believe reveals that in fact they have not understood the Torah, Moses, or the exodus. The misunderstanding motif in John extends equally to Jesus’ words and the Torah.” Jesus makes it explicit that his Father provides the true bread from heaven (v. 32b) and goes on describing the ‘bread from heaven’ (v. 33; cf. Ridderbos, 1987/1997: 228).⁹⁵ The crowd’s response in v. 34 is not fashioned in the form of a question, but it has the force of a question.⁹⁶ Jesus’ utterance in vv. 35–40 begins with a self-revelatory statement, Ἐγὼ εἰμι ὁ ἄρτος τῆς ζωῆς (v. 35a; cf. Maritz and Van Belle, 2006: 333–52), and that further establishes his eternal relationship with the Father (cf. vv. 35–40; cf. Ball, 1996: 77–9; Kermode, 1987: 453).⁹⁷

91 Though the response of the crowd in v. 34 is not a question, it has all the features of a question. The following trends are important to notify: *first*, the general trend of the crowd to raise questions one after another and Jesus’ subsequent responses; and *second*, Jesus’ response in vv. 35–40 is reminiscent to answering a question.

92 Wallace (1996: 582; cf. Bartholomä, 2010: 121) mentions the usage of ‘perfect of allegory’ in 6:32, δέδωκεν. He (1996: 581–2) says that, “The perfect tense can be used to refer to an OT event in such a way that the event is viewed in terms of its allegorical or applicational value. This usage is rare, though the author of Hebrews is particularly fond of it.”

93 The main emphasis is upon the reaction of *the Jews* to the teaching in which Jesus unfolded the significance of his mighty work.

94 Smalley (1978: 110; cf. Bartholomä, 2010: 110–2; Menken, 1996: 47–65, 67–77) sees the *manna* of chap. 6 parallel to Exo 16:4.

95 See Malina and Rohrbaugh, 1998: 129; Schnackenburg, 1980: 2:40–2; Wallace, 1996: 270–4.

96 Jesus’ response in vv. 35–40 is fashioned in the form of an answer to a question (cf. vv. 26–27, 29, 32–33).

97 Robertson (1932: 107; cf. Maritz and Van Belle, 2006: 333–52) states that, “He is the bread of life in two senses: it has life in itself, the living bread (51), and it gives life to others like the water of life, the tree of life.”

He reveals that those who come to him will never be hungry (v. 35b; cf. 4:34) and those who believe in him will never be thirsty (v. 35b; cf. 4:10; see Bultmann, 1971: 219). Jesus further discloses, *first*, the crowd's unbelieving nature (v. 36), *second*, the eternal guarantee of life through believing (v. 37; cf. Namita, 2000: 125), *third*, his mission as the sent one from above (v. 38), *fourth*, the Father's will to protect all those who come to him (v. 39), and *fifth*, the connection between believing and eternal life (cf. Smith, 1999: 154–5).⁹⁸ Thus the dialogue reveals the contrasting world-views of Jesus and the crowd (v. 40).

In vv. 41–59, another pair of questions arises from the Jews (vv. 42 and 52) and a pair of corresponding responses from Jesus (vv. 43–51 and 53–58; cf. Bartholomä, 2010: 109–10). In v. 41, the narrator quotes a saying of Jesus (cf. vv. 35 and 38) as a reason for the Jews' grumbling (ἐγόγγυζον) among themselves (cf. Ball, 1996: 77–9; Kysar, 1997: 169). The Jews grumble among themselves and pose a question concerning the identity of Jesus (v. 42a; cf. Sproston, 1985: 77–97). They also advance a question by quoting Jesus' own utterance in v. 42b. In his response to the Jews in vv. 43–51 Jesus emphasizes his relationship with the Father.⁹⁹

Jesus makes his points again clear by stating the following things: people are brought to him by the Father (v. 44), those who have heard and learned from the Father come to him (v. 45), only he has seen the Father (v. 46), and his Ἀμὴν ἀμὴν λέγω ὑμῖν statement (vv. 47–48).¹⁰⁰ He goes on to make a comparison between the forefathers who ate the bread and eventually died versus those who eat the bread from heaven and live (vv. 49–50). And finally he declares that his flesh is the living bread (v. 51; cf. Wallace, 1996: 347). The last question of the crowd and Jesus' response are reported in vv. 52–58 (cf. Ridderbos, 1987/1997: 239–44).¹⁰¹ The crowd disputes among themselves by raising another question in v. 52b (cf. Menken, 1997: 183–204; Hakola, 2005: 158–76). In vv. 53–58, Jesus begins another Ἀμὴν ἀμὴν λέγω ὑμῖν declaration and speaks in figurative language about the glorious Son of Man (cf. Bultmann, 1971: 224).¹⁰² He points

98 Wallace (1996: 468–9) observes the use of 'emphatic negation subjunctive' in v. 37. See the substantival use in v. 39. Wallace (1996: 621) says that, "This is an instance of a substantival participle functioning as a subjective gen. ('this is what the one who sent me wills')."

99 Maritz and Van Belle (2006: 340) say, "The bread from the dessert cannot prevent death (6:49–50, 58), while the bread from heaven that the Father gives, gives life (6:33, 35, 50). To receive the vitality of this bread, this bread must be eaten (6:50, 51, 58)."

100 Witherington (1995: 159) states that, "At v. 46 Jesus makes the claim that he has seen God, implying his origins in heaven."

101 Lee (1994: 129–30) sees a problem within the internal structure of John 6, especially by raising the question "Do vv. 52–59 (or 51b/c-58) belong in the discourse?"

102 He declares that he is the bread of life and his peculiarity in relation to the manna. See Lee, 1994: 127.

out that eternal life is assured to people only by way of eating the flesh and drinking the blood of the Son of Man (cf. Lindars, 1992: 33–50, 153–66).¹⁰³ His ‘abiding language’ delineates the relational aspects among the Father, Son and the believer (vv. 56–57; cf. Smith, 1999: 159; Robertson, 1932: 112–3). Thus the antithetical nature of the dialogue is further revealed as the protagonist and his interlocutors discuss their concerns from two diverse world views (see Figure 37).¹⁰⁴

The form of the dialogue (i.e., vv. 25b–58) can be assessed on the basis of the literary dynamisms within the text (cf. Chandler, 2002/2007: 189).¹⁰⁵

Crowds’/Jews’ Questions	Jesus’ Answers
v. 25b (4 words)	vv. 26–27 (46 words)
v. 28 (8 words)	v. 29 (12 words)
vv. 30–31 (31 words)	vv. 32–33 (42 words)
v. 34 (7 words)	vv. 35–40 (121 words)
v. 42 (23 words)	vv. 43–51 (144 words)
v. 52 (9 words)	vv. 53–58 (115 words)
Total: 82 words	Total: 480 words

FIGURE 37 *The word count of the utterances of Jesus and the Jews in 6:22–59.*

103 Refer to Keener, 2003: 690; Menken, 1997: 183–204; Counet, 2000: 203–38; Barrett, 1982: 37–49.

104 Borgen (1997: 100; cf. Beutler, 1997: 122–7; Bartholomä, 2010: 109) says about the development of the exchange as follows: “This section, John 6:28–59, consists of a dialogue between ‘they,’ that is, the crowd (vv. 28, 30, 34) and Jesus (vv. 29, 32, 35) which results in reactions among the Jews (vv. 41, 52) followed by comments and answers given by Jesus (vv. 43, 53).”

105 For the specific features of Johannine dialogues, refer to Hartenstein, 2007: 214–7; Zink, 1996: 125–40.

An extended *inclusio* is formed between v. 24 and v. 59 by placing the name Capernaum at the beginning and at the end of the narrative, and by establishing the idea *from separation to reunion* (cf. vv. 22–24; cf. Quast, 1991/1996: 53). The extended narrative places the third exchange (i.e., vv. 22–71) in closer affinity with the previous sign exchanges (vv. 1–15, 16–21).¹⁰⁶ In the gospel, bringing together and reuniting are important aspects to develop dialogical interactions. Dodd (1960: 333–45; cf. Elam, 1980: 135–207) sees the entire narrative from a dramatic point of view.¹⁰⁷ The ‘entry’ and ‘exit’ of the characters on stage are pictured with dialogical and dramatic intentions.¹⁰⁸ The dramatic techniques used in the episode, such as shattering of Moses-centeredness (v. 32; cf. Hylén, 2005: 43–52), calling the attention of the crowd to the protagonist (vv. 35–40), and believing-and-unbelieving conflict (vv. 28–29, 36, 40), generate suspense in the reader (cf. Kurichianil, 2010: 34–6).¹⁰⁹ The vertical focus (ὁ καταβαίνων ἐκ τοῦ οὐρανοῦ; vv. 33, 38, 41, 42, 50, 51, 58) of the narrative reveals the unusual nature of the dialogue.¹¹⁰ The dialogue in vv. 25–59 distinguishes a sharp conflict between two worldviews, ‘the world from above’ and ‘the world from below’ (cf. Ridderbos, 1987/1997: 228). The attempt of Jesus’ interlocutors to unveil his human origin does not achieve any result (vv. 41–42). Bailey and Broek (1992: 172) comment that, “The speech in John reveals a speaker explicitly aware of his divine nature and mission . . . that this discourse, cast as the revelatory speech of Jesus as divine Son, reflects the confessional and homiletical language of the Johannine community.”¹¹¹ The first part of the discourse (vv. 32–48) is a midrashic paraphrase on the words of scripture (i.e., Ἄρτον ἐκ τοῦ οὐρανοῦ ἔδωκεν αὐτοῖς).¹¹² The latter part (vv. 49–58) continues to use expressions similar to the previous one, but denotes attention to a midrashic

106 The operation or performance of 6:22–71 is peculiar in several respects. It is mostly a discourse or a speech of Jesus arranged in the form of a tri-tier dialogue.

107 Cf. Brant, 2004: 149–58; Windisch, 1993: 25–64; Muilenburg, 1993: 65–76; MacRae, 1993: 103–13.

108 See Brant, 2004: 149–50; Hitchcock, 1923/1993: 15–24.

109 According to Glasson (1963: 45; cf. Wead, 1970: 84), “The sixth chapter of John supplies one of the clearest examples of the importance of the wilderness imagery, and it need not detain us long. After the feeding of the five thousand we are in effect told that the people recognized in Jesus the second Moses.”

110 Bailey and Broek (1992: 172) say that, “Johannine discourse sections display a more sustained and unified character, presenting extended dialogues and monologues as literary wholes.”

111 Wead (1970: 83) points out that, “The irony of the question regarding the parents of Jesus points us to the heavenly origin.”

112 Refer to Press, 2007.

commentary particularly on the word φαγεῖν (cf. Quast, 1991/1996: 55; Van der Watt, 2007b, 186–200).¹¹³ The discourse, thus, is formed with the help of repeated play of words. The narrator of the episode takes every initiative to prove the vertical focus of the dialogue. At the same time he sustains the horizontal features.

The repeated show of crowd's εἶπον (vv. 25, 28, 30, 34) and Jesus' εἶπεν (vv. 26, 29, 32, 35) reveals the extensive dialogical nature of the section.¹¹⁴ At first glance vv. 22–59 seems like an 'ordinary discourse'; but a careful look at the questioning nature of the crowd (at vv. 25, 28 and 30) and Jesus' answers (ἀπεκρίθη; vv. 26 and 29) suggest a *question and answer* format. As Moloney (1998: 207) says, "The rhythm of question and answer determines its shape." The continuous process of *challenge and riposte* begins with the crowd's first *claim* in the form of a question (v. 25b), then Jesus' *challenge* (v. 26) and finally, the crowd's weakest of *ripostes* (v. 28; cf. Neyrey, 2007: 121–30). These kinds of claims/questions, challenges and ripostes are continuous phenomena within the question and answer dialogue. The *question and answer* dialogue establishes arguments through metaphorical language (cf. Bultmann, 1971: 224–7).¹¹⁵ In the narrative, the will of the Father is at the centre of Jesus' arguments (vv. 38–40). Another important feature of the sub-exchange is the use of multiple layers of literary sub-forms. Mlakuzhyil (1987: 2) finds several *literary criteria, dramatic techniques, and structural patterns* within the larger body of the gospel, and vv. 22–71 is not an exception.¹¹⁶ The narrator employs literary devices such as *synonymous parallelism* (vv. 35, 55; cf. Malina and Rohrbaugh, 1998: 134), *antithetical parallelism* (v. 27), *agency language* (v. 27; cf. Witherington, 1995: 155), *misunderstanding* (v. 34; cf. Ridderbos, 1987/1997: 239), *eucharistic language* (vv. 23, 52–8; cf. Meeks, 1972: 44–72; Quast, 1991/1996: 55), *recollection language* (bread discourse is closely knitted together with the

113 Anderson (1996: 133) views 6:5–58 as an apologetical piece which is meant to counter the emerging institutional sacramentalism of the mainstream church (cf. Malina and Rohrbaugh, 1998: 135–6). Thus the specific portrayal of the narrative reveals a phenomenon of linguistic hybridity.

114 Dodd (1960: 334) is of the opinion that, "It [6:25–59] takes the form of a sustained dialogue between Jesus and the crowd who, having partaken of the feast of loaves and fishes, having followed him from the spot where the feeding took place."

115 Wead (1970: 83; cf. Borgen, 1965) says, "The discourse on the bread of life is built upon the elaborate use of metaphor."

116 Borgen (1965; cf. Blomberg, 2001: 127; Talbert, 1992: 135–6) has demonstrated that the bulk of material in vv. 31–58 forms a unity following the Jewish rhetorical and literary form known as a *proem Midrash*.

sign at vv. 1–15),¹¹⁷ *bread symbolism* (cf. Strachan, 1941: 186–96; Culpepper, 1983: 196–7),¹¹⁸ *contrasting language* (vv. 27, 32–3, 49–51, 58),¹¹⁹ *irony* (cf. vv. 35, 42; cf. Duke, 1985: 48, 54, 64–5, 69; Chatman, 1978: 229), *repetitive language*,¹²⁰ Ἀμὴν ἀμὴν λέγω ὑμῖν *formulae* (vv. 32, 47, 53; cf. Blomberg, 2001: 123–4), *shock effect* (vv. 52–9),¹²¹ and Ἐγὼ εἶμι *sayings* (vv. 35, 41, 48, 51; cf. Ball, 1996: 77–80, 156–8; Namita, 2000: 39–41) within the sub-section.¹²² Through all these the reader is further informed the dramatic and literary quality of the text.

Until now most of the dialogues were presented at the individual levels (1:35–2:11; 3:1–21; 4:1–26; 4:46–54; 5:1–15; 6:1–14). But hereafter the narrator includes some of the important group dialogues (6:25–8:59; cf. Namita, 2000: 124–5).¹²³ In majority of the cases, Jesus is placed over against the individuals and the groups. The phenomenon of inter-textuality is one of the striking features in the current exchange (cf. Culpepper, 1983: 196).¹²⁴ Borgen (1965: 28–58; cf. Hägerland, 2003: 319–20) considers John 6:31–58 as a homily introduced by the scripture quotation in 6:31.¹²⁵ This is followed by a two-part explication in 6:32–48 and 6:49–57, in which central concepts of the quotation recur and are interpreted, and a concluding summary in 6:58, which again echoes the introduction.¹²⁶ Though vv. 31–58 has all the characteristics of a *homily*

117 Resseguie (2005: 52–54) considers it as ‘type-scenes.’

118 Namita (2000: 125; cf. Beardslee, 1970: 11; Ramsey, 1957: 123–4; Hakola, 2005: 166–9; Lee, 1994: 126–60) says that, “The dialogue takes them [i.e., the crowd/Jews] to the revelation of a mystery beyond the earthly presence of Jesus in flesh.”

119 Ridderbos (1987/1997: 224; also see 235; Barrett, 1982: 98–115; Hakola, 2005: 163–5) says that, “Over against . . . intense focus on the food that perishes (cf. Isa 55:2; as elsewhere on earthly riches, cf. Matthew 6:19 onward), Jesus now poses as an absolute contrast—and hence in the manner of *masāl*—labour for the bread that endures to eternal life.”

120 Cf. Wead, 1970: 85.

121 The utterance about the eating of Jesus’ flesh created a ‘shock effect’ in the minds of the crowd/Jews. The shock element was also a well-known rhetorical effect used in ancient times. For instance, the Sophist writings of Philostratus, *Vit. Soph* 2.29.621.

122 For more details about the usage of diverse linguistic phenomena, refer to Louw, 1992: 17–30.

123 With exception to the Jews in 2:16–20 and 5:16–47 and to the disciples in 4:27–38 and 6:16–21.

124 Schnackenburg (1980: 2:44; cf. Gench, 2007: 41–43) says that, “The Exodus typology linked the gift of manna and water from the rock, and it is probable that John has this connection in mind, as the midrash itself (cf. on 52) and 7:37 imply.”

125 Refer to Attridge, 2002: 9; Keener, 2003: 679; Lindars, 1972: 249–53; Borgen, 1965.

126 Hylen (2005: 52) says that, “The term ‘echo’ is . . . used to describe a relationship between texts. A standard definition of echo distinguishes it from allusion based on the degree of the author’s conscious attention in evoking another text.”

(or discourse), its overall development is in the form of a *question and answer dialogue* (cf. Ellis, 1984: 7). Stibbe (1993: 85) states that, "The form of the speech material is one favoured by John throughout the gospel. It is essentially the interrogation-response form. . . . Within this basic form, John has also made use of the homiletic techniques of first-century Rabbinic Judaism."¹²⁷ Stibbe's proposition proves its argument as we expound the text. Though the first sub-exchange shows tenets of various sub-forms and literary devices, the *question and answer* development remains as its overarching tenet. All other forms are intertwined within this fundamental framework.

The dialogue at vv. 22–59 functions at several levels (cf. Collins, 1986: 6–7). The impromptu beginning of the dialogue in v. 25b complements a natural outlook for the exchange. The dialogue develops in an architectural and religious setting as the narrator mentions the synagogue context (vv. 24, 59) and the approaching Passover (v. 4; cf. Asiedu-Pepurah, 2001: 45).¹²⁸ As the usual Johannine trend, the dialogue is outlined with the help of various literary forms and features.¹²⁹ Wead (1970: 86) observes the characteristic feature of Jesus' speech movement between the literal and the figurative.¹³⁰ The dialogue functions at the didactic, kerygmatic and confessional levels (cf. Brown, 1960: 273).¹³¹ At the extended level, it directs the reader toward the 'hour' and the 'lifting up' of the Son of Man. The peculiar natures of the dialogue in vv. 41–51 (i.e., a complaint to response) and in vv. 52–59 (i.e., dispute to resolution) are noticeable. As usual, belief and unbelief conflict is at the heart of the dialogue.¹³² Jesus' emphasis on belief (vv. 29, 35, 36, 40, 47) and his interlocutors' continuous questioning (vv. 25b, 28, 30–31, 34, 42, 52) and

¹²⁷ Many scholars now show how 6:25–51 reveals marked similarities with the homilies in Philo and Palestinian *midrashim*.

¹²⁸ Also the mention about the coming of the Passover in the beginning (6:4) provides religious coloring for the episode.

¹²⁹ The narrator's emphasis on the theme of 'believing' has to be considered as an important feature of the dialogue. He views and master plan everything from the angle of 'belief.' It works well not only at the immediate context of his readers but also at the eternal perspective of the gospel.

¹³⁰ Here Wead attempts to see the way Jesus' talk develops from literal to figurative and vice versa in the discourse.

¹³¹ It also suggests clarification, leads the readers to belief, shows revelatory tenets, exemplifies vertical and horizontal features, and moves both analeptically and proleptically within the larger framework of the narrative.

¹³² As Malina and Rohrbaugh (1998: 130; cf. Painter, 1993: 270) state, "Believing 'into' is a characteristic Johannine idiom."

misunderstanding (vv. 34, 42, 52) provide ample evidences for that.¹³³ The entire dialogue can be recapitulated around two utterances of Jesus, i.e., believing is doing the work of God (v. 29) and I am the bread of life (vv. 35, 48).¹³⁴

The *question-and-answer* format of the dialogue maintains all the qualities of a rhetorical and dramatic discourse (cf. Bowles, 2010: 7–29). The engagement of the interlocutors with one another provides all the features of a direct-talk (cf. Morris, 1995: 315–37). When the crowd/Jews come up with their questions mostly out of their lack of knowledge and misunderstanding (cf. vv. 25b, 28, 30–31, 34, 42, 52), Jesus approaches them from the eternal life perspective (cf. vv. 26–27, 29, 32–33, 35–40, 43–51, 53–58; see Dodd, 1960: 338–9). In all these, Jesus' nature as one 'from above' is revealed in contrast to his interlocutors' nature 'from below.' This 'from above' and 'from below' contrast lays at the foundation of the duels. Jesus' Ἀμὴν ἀμὴν λέγω ὑμῖν formula (cf. 26a, 32a, 47, 43a) affirms the veracity of his utterances (cf. Blomberg, 2001: 123). This formula helps the reader be aware of the way Jesus counters the false understanding of the crowd/Jews (cf. vv. 26–27).¹³⁵ Its analeptical and thematic resemblances with 6:1–21, in the immediate context, and with 4:1–42, in the larger context, function at the macro-level of the narrative (cf. Funk, 1988: 133–62). The narrator conveys the message that the provider of the literal bread himself (cf. vv. 1–15) is the bread of life (vv. 25–58). This self-revelatory aspect of Jesus is rhetorical from the reader's point of view (vv. 35, 48; cf. Funk, 1988: 11–8; Green, 2003: 37–66).

The Eucharistic concepts like 'eating the flesh' (cf. vv. 53, 54, 55, 56, 57, 58), 'drinking his blood' (vv. 53, 54, 55, 56; cf. Harrill, 2008: 133–58) and 'abiding in him' (v. 56) establish a strong bond between Jesus and the believer (cf. Dunn, 1971: 328–38; Van der Watt, 2007b, 186–200).¹³⁶ The narrator's style of describing Eucharistic Christology from the mouth of Jesus is discernible

133 Morris (1995: 336) says about v. 56 as follows: "the closest possible relationship so that the eater is in Christ and Christ is in the eater. The thought of abiding is a prominent one in John. It reminds us that the believer enters no contemporary state, but a permanent one, with fellowship with the Lord as the predominant note."

134 Cf. Brown, 1960: 273; Beasley-Murray, 1987: 91; Blomberg, 2001: 123.

135 Blomberg (2001: 123) points out that, "the grain of John's redactional emphases, is introduced with the double-'Amen' formula, and remains somewhat cryptic, all speak for its authenticity."

136 Johannine sacramentalism is highlighted through the expressions "eating the flesh of the Son of Man . . . drinking his blood" and "Jesus' flesh is the food and blood is the drink" (vv. 53–58; cf. Carson, 1991: 294–9).

(vv. 53–58).¹³⁷ It helps the reader understand the Eucharistic perspective of the Johannine community.¹³⁸ Jesus' role as an agent of fulfillment and his superiority over Moses (vv. 32–33, 35, 45, 49–50, 53–58) and manna (vv. 31, 49, 58) are resultant in several ways. An attempt to interlock Jewish theology with the newly formed Christian faith is comprehensible within the exchange.¹³⁹ Jesus corrects the wrong notion of his listeners' understanding by framing the expression "not Moses, but the Father" (v. 32).¹⁴⁰ In the process of doing that he broaches Mosaic and prophetic traditions (vv. 31, 32–33, 45–51).¹⁴¹ The objective of the narrator is to set Jesus apart as an 'authoritative,' 'interactive' and 'superior' personality in comparison to the rest of the interlocutors (cf. Moore, 1989: 25–40).¹⁴² Jesus is standing firm for a 'believing' community and hence issues a strong challenge to the majority culture.¹⁴³ This pericope and its dialogue are turning points in Jesus' public ministry in Galilee as the following episode reveals (cf. Ridderbos, 1987/1997: 244).

Second Sub-Exchange (6:60–66)

The second sub-exchange (vv. 60–66) begins with a transitional conjunction (i.e., οὖν, cf. Wallace, 1996: 674). Though the dialogue continues in the same setting, the interlocutors of Jesus change.¹⁴⁴ The content of the dialogue is restricted to three utterance units, one relating to the disciples (v. 60b; cf. Neyrey, 2007: 131) and two relating to Jesus (vv. 61b–64a, 65). The first

137 According to Keener (2003: 663; cf. Stibbe, 1993: 86), "more than with some of the previous narratives, the discourse that follows the feeding of the five thousand interprets and applies it, bringing out the christological meaning of the event."

138 Smith (1984: 182) is of the view that, "the discourses and dialogues of the first half of the gospel concentrate upon the question of Jesus' identity and role. Just as a fixation upon the Christological question fits the proposed church-synagogue milieu."

139 Dodd (1960: 335) says that, "The dialogue is here based upon well-attested Jewish beliefs, or speculations, about manna."

140 See Exo 16:4; Psalms 78:24; 105:40; Neh 9:15; Wis 16:20; cf. Moloney, 1998: 212.

141 According to Smith (1984: 176; also refer 179), "Jesus is certainly designated a teacher in John, yet his teaching is not, and by its nature could not be, understood by his interlocutors. It is a teaching which can, however, be understood by the Christian reader."

142 Conway (2002: 479–95) tries to see the gospel as a 'production' of the Johannine community.

143 Robbins (1996: 23) says that, "Through the center of a text is an imaginary 'rhetorical' line between the author and the reader." Cf. Van der Watt, 2007b, 186–200; Booth, 1961: 149–65.

144 Hence, vv. 60–66 has to be treated in relation to vv. 22–59. While Jesus' interlocutors in vv. 22–59 are the crowd/Jews, his interlocutors in vv. 60–66 are the disciples.

and second sub-exchanges (vv. 22–59, 60–66) can be connected by linking the expressions διδάσκων (v. 59) and ὁ λόγος (v. 60).¹⁴⁵ Painter (1993: 281; cf. Robertson, 1932: 113–4) says, “Now it is a large number (πολλοί) of disciples who find Jesus’ word hard (Σκληρός ἐστὶν ὁ λόγος), and are scandalized (σκανδαλίζει) by it, so that it causes them to murmur (γογγύζουσιν), and ultimately to defect, 6:60–61, 66”.¹⁴⁶ The question raised by the disciples in v. 60 reflects their discontentment with the teaching of Jesus (i.e., vv. 25–58; cf. Namita, 2000: 125). The narrator frames the question of the disciples as a complaint (γογγύζουσιν) since they accuse Jesus for his difficult teaching (v. 60; cf. Strachan, 1941: 196; Ridderbos, 1987/1997: 245).¹⁴⁷ Bruce (1983: 162) says that, “His [Jesus’] language was hard to take not merely because it was difficult to grasp but because they found it offensive.” As a response to them Jesus lays out two questions and then gives an answer by narrating the fact (vv. 61b–64a). The two questions he raised are: “Does this offend you?” (v. 61b) and “Then what if you were to see the Son of Man ascending to where he was before?” (v. 62; cf. Robertson, 1932: 113).¹⁴⁸ While his disciples consider the teaching that he had already laid down (vv. 25–58) as difficult and offensive (vv. 60, 61b), Jesus surprises them with another difficult question (v. 62; cf. Quast, 1991/1996: 56). This makes the situation more scandalizing. In the latter half of his first response (i.e., vv. 63–64a), Jesus distinguishes between “the Spirit that gives life” and “the flesh that is useless” and makes the connection between the words that are already spoken to them in vv. 25–58.¹⁴⁹ Also he states that some among the disciples are unbelieving (οἱ μὴ πιστεύοντες) and hence they are people of flesh

145 Neyrey (2007: 131; cf. Carson, 1991: 299; Painter, 1993: 281–2) says that, “In addition to members of the synagogue, some of ‘his disciples’ eventually reject Jesus’ claims and teaching. In what seems to be a pun on the ‘bread’ motif, they say, ‘this teaching is stale’ and therefore hard to chew and eat (6:60).”

146 Beasley-Murray (1987: 96; cf. Witherington, 1995: 160) is views that, “The teaching of the discourse is declared to be ‘impossible,’ not only by Jewish opponents and spectators but also by disciples of Jesus, who share in the general ‘grumbling.’” Robertson (1932: 113) says that, “Old adjective, rough, harsh, dried hard (from *skellō*, to dry), probably the last saying of Jesus that he was the bread of life come down from heaven and they were to eat him.”

147 See Stibbe, 1993: 87; Blomberg, 2001: 128; Barrett, 1978: 303; Newman and Nida, 1980: 212–6; Painter, 1993: 281–2.

148 Painter (1993: 281) states that, “Evidently what scandalized the disciples was Jesus’ discourse (6:53–58) about eating his (or the Son of Man’s) flesh and drinking his blood.”

149 Schnackenburg (1980: 2:73) says that, “Jesus’ words (ῥήματα) are simply his revelatory discourse (λόγος) considered in its individual statements; the two terms are interchangeable (cf. 12:48a with 12:48b, 17:6 with 17:8).”

(ἡ σὰρξ, cf. Lee, 1994: 136; Smith, 1999: 162).¹⁵⁰ Jesus' attempt to join themes like ῥήματα, πνεῦμα, ζωή, and πιστις over against σὰρξ is a noticeable factor here.

As Jesus develops his response, the narrator puts a pause in v. 64b and then continues the response in v. 65 (cf. Namita, 2000: 125). In v. 64b, the narrator attempts three important things: *first*, he reframes one of his earlier narrative comments in 2:24–25 (cf. 6:34b; cf. Painter, 1993: 254); *second*, he reemphasizes Jesus' utterance in v. 64a about the distinction between 'believing' and 'unbelieving' (cf. Dodd, 1960: 341–3); and *third*, he differentiates the one who is going to betray (παράδωσων) from the larger body of unbelieving (cf. Ridderbos, 1987/1997: 248).¹⁵¹ Carson (1991: 302; cf. Wallace, 1996: 614) makes the following observation, "The pattern of unbelief came as no surprise to Jesus. He knew *from the beginning* not only who did not believe but also the supreme example of unbelief, the betrayer himself."¹⁵² Jesus' final utterance (v. 65; cf. vv. 37, 39, 40, 44a, 45) in the second sub-exchange reaffirms the relationship among the Father, Son and the believer.¹⁵³ The narrator concludes the dialogue of the second sub-exchange with a narrative note in v. 66 (cf. Strachan, 1941: 197; Talbert, 1992: 141).¹⁵⁴ He reports the following two things: *first*, "because of this many of his disciples turned back"; and *second*, they "no longer went about with him" (cf. Smith, 1999: 163). The dialogue develops dramatically as the attitude of the disciples (v. 60a) turns to be a complaint (v. 61), as Jesus is aware of their complaint (v. 61), and as his knowledge about them from the very first is confirmed (v. 64b; cf. Robertson, 1932: 113–5; Elam, 1980: 135–207). The central content of this dialogue is Jesus' reaffirmation of his words over against the unbelieving nature of the disciples (vv. 63–64).

150 Kysar (1997: 178; cf. Namita, 2000: 125) states that, "That Jesus knows who will not believe (v. 64b) suggests his foreknowledge."

151 Refer to Resseguie, 2005: 159.

152 John means either 'from the beginning' of Jesus' ministry or possibly, as in 1:1, 'from the beginning' absolutely. According to Kysar (1997: 178; cf. Carson, 1991: 302), "In 1:1 ἐν ἀρχῇ implies that 'the first' is the mysterious beginnings of reality. And the possibilities of some divine determination rooted in eternity menace the reader."

153 Moloney (1998: 228) says that, "The relationship between Jesus and the disciples is crucial, but the initiative of God is the ultimate explanation for the disciple who comes believingly to Jesus and never turns away (v. 65)."

154 Quast (1991/1996: 56; cf. Wallace, 1996: 658) says that, "Finally the disciples make their choices. John 6:66 describes the actual division of the group of disciples which began with the questioning in v. 60 and was made explicit in v. 64. Many disciples could no longer follow him."

The form of the dialogue can be determined on the basis of the following details.¹⁵⁵ The dialogue is formed in the combined efforts of both the narrator and the interlocutors (cf. Powell, 1990: 11–21). While the discourse section in vv. 25–58 remains as the central section of the larger episode, vv. 60–66 and 67–71 remain as appendices (i.e., vv. 60–66 and 67–71) attached to the central section.¹⁵⁶ The utterance units of the interlocutors may not make sense without the narrative comments.¹⁵⁷ The words, actions, and movements of the interlocutors (i.e., Jesus and the disciples), along with the comments of the narrator, are important component parts at vv. 60–66 (cf. Windisch, 1993: 25–64; Chatman, 1978: 15–42). The sub-exchange is made up of the disciples' εἶπεν (v. 60), Jesus' εἶπεν (v. 61) and ἔλεγεν (v. 65), and the narrator's descriptive statements (vv. 60a, 61a, 64b, 66; cf. Ridderbos, 1987/1997: 244–8). The sequential arrangement of the exchange, as a *narrative*, *utterance*, *narrative*, and *utterance format*, is a characteristic Johannine phenomenon (see Figure 38).

In vv. 60–66, the disciples convey a *complaint* at the beginning (v. 60b).¹⁵⁸ It sustains both the features of a *surprise question* and a *community interaction*.

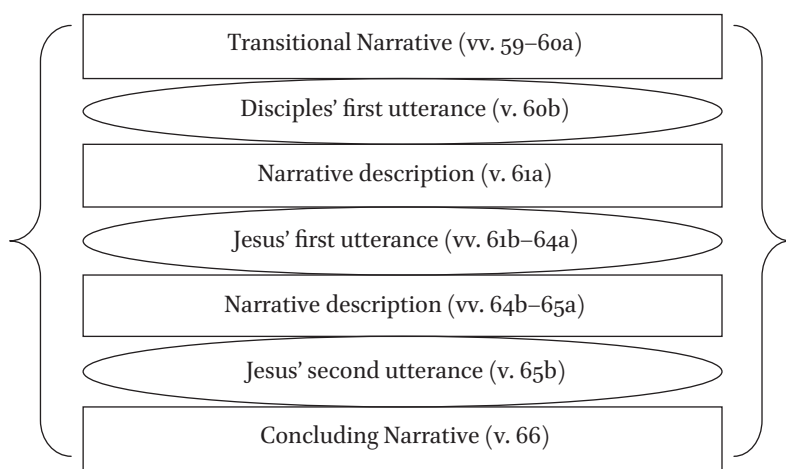


FIGURE 38 The development of utterances and narratives in 6:59–66.

- 155 Moloney (1998: 227) says that, “The form of a discourse (i.e., vv. 25–58) disappears as a twofold response to Jesus’ words (i.e., vv. 60–66, 67–71) is recorded.”
- 156 Dodd (1960: 343; cf. Bruce, 1983: 162) says that, “The dramatic situation . . . has full symbolic value. The multitude is ‘scandalized.’ The twelve alone remain faithful.”
- 157 In vv. 60–66, the narrator is travelling along with the characters and supplements the dialogue with his narrative comments (see vv. 61, 64b, 66).
- 158 Brant (2004: 106) says that, “form of conflict generated by the ambiguity of reference comes in statements and questions that challenge the fit of Jesus’ language to the world of his dialogue partners” (e.g., 6:60).

In his response (vv. 61b–64), first of all, Jesus speaks through *counter question(s)* (vv. 61b–62; cf. Schneke, 1997: 208).¹⁵⁹ His response is formatted by the help of devices like *antithetical parallelism*, *spirit and flesh dualism* (cf. Smith, 1999: 162), *figurative language* (cf. Bruce, 1983: 162) and a *contrast/belief-centric speech* (cf. 61b–64). His second utterance unit in v. 65 has elements of *caution*, *affirmation*, *analepsis* and *repetition* (cf. Robertson, 1932: 113–5).¹⁶⁰ The disciples' question in v. 60b is based on what they had already heard from the mouth of Jesus (i.e., vv. 25b–58). While Jesus' first response in vv. 61b–64a could be an attempt to surprise his interlocutors, his second utterance in v. 65 is a restatement of some of his former utterances (cf. Keener, 2003: 693–5). While Painter (1993: 281–2; cf. Brant, 2004: 122) considers the entire section (vv. 60–66) as a 'rejection by the disciples,' Moloney (1998: 228; cf. Brant, 2004: 170) considers it as a 'high rhetoric' of the evangelist.¹⁶¹

The dialogue shows tenets of *opposition* (i.e., countering Jesus' teaching; v. 60b; cf. vv. 25b–58), *complaint* (v. 61a; cf. Smith, 1999: 161), *offensive-talk* (v. 61b), *dualistic tendencies* (v. 63), *betrayal* (v. 64b) and *backsliding* (v. 66).¹⁶² Jesus' mention of the ascension of the Son of Man, his emphasis on believing in him, and his separation of the spiritual from the fleshly make this present teaching even harder for his interlocutors (v. 62).¹⁶³ The narrator begins to disclose the character of Judas the 'betrayal' (cf. Culpepper, 1983: 124). Resseguie (2005: 159; cf. Stibbe, 1994: 32–53) says that, "Judas' conflicting traits reflect his conflicting loyalties. . . . By portending the struggle between light and darkness, Judas is more a function of the plot than a character in his own right."

159 Keener (2003: 693) views that, "In the context of John's Gospel, Jesus' knowledge of their murmuring (6:61; cf. Mark 2:8) confirms his identity (cf. 6:15, 64; 2:25) . . . Jesus warns these halfhearted disciples against 'stumbling' (6:61), which refers to 'falling away' from faith in him."

160 Schneke (1997: 209) says that, "The σάρξ of 6:63 cannot differ greatly from that of 6:51, 53 onward, even it is only here that σάρξ is placed in antithetical contrast to πνεῦμα. This antithesis is still comparable to that of 6:27a."

161 Lee (1994: 136; cf. Schnackenburg, 1980: 2:70) says that, "The departure of many in v. 66 confirms Jesus' supernatural knowledge of the disciples' rejection (vv. 64–65)." Moloney (1998: 228; cf. Brant, 2004: 170; Schnackenburg, 1980: 2:71) says that, "Jesus' unfinished question, 'What if you were to see the Son of Man ascending where he was before?' (v. 62), is high rhetoric."

162 These are antagonistic tendencies for the sake of the smooth functioning of the drama. Cf. Keener, 2003: 693.

163 Painter (1993: 282) says that, "it was the words of 6:53–58 that scandalized the many disciples and this scandal was not removed by the provoking words of 6:62–63. It was this provocation which led to the apostasy of the 'many disciples,' 6:66."

All the above tenets show the antithetical form of the dialogue. The dialogue progresses with the help of disciples' surprise question (v. 60b), Jesus' counter-questions and dualistic/contrasting utterances, and his establishment of the relationship among the Father, Son, and the believer.¹⁶⁴ The dialogue is divisive as it sharply divides between believing and unbelieving and between spiritual and fleshly (cf. Counet, 2000: 203–38). The proleptic nature of the dialogue is obvious from the utterance of Jesus (vv. 61b–64a) and the narrative description (v. 64b) concerning Judas' betrayal.¹⁶⁵

The dialogue functions in several ways as follows: *first*, vv. 60–66 is an extension of the first sub-exchange (vv. 25b–58) and explains how the disciples have responded to Jesus' teaching; *second*, it reveals Jesus' descent from above and the expected ascension to the Father (v. 62; cf. Maniparampil, 2004: 262);¹⁶⁶ *third*, the dialogue helps the reader to understand the sharp distinction between the believing and the unbelieving and between the spiritual and the fleshly (vv. 62–64; cf. Counet, 2000: 203–38);¹⁶⁷ *fourth*, it reaffirms the continual relation between the Father, Son and the believer. The dramatic nature of the dialogue is evident through the decision-making aspect of his disciples, i.e., either to continue with or to leave away from Jesus (v. 66; cf. Elam, 1980: 135–207); *fifth*, (analeptically) Jesus' former instruction (i.e., vv. 25b–58) branded as a "difficult teaching" prompted the disciples to show their offensive views, complaints, unbelieving character, betrayal and even turning back (cf. Schnackenburg, 1980: 2:70–4);¹⁶⁸ *sixth*, (proleptically) it points toward the betrayal and ascension/lifting up of Jesus;¹⁶⁹ and *seventh*, the dialogue is instrumental in developing themes like difficult teaching, ascension of the Son of Man, revealing and redeeming (cf. Beasley-Murray, 1987: 96), spirit that gives life,

164 The 'from above' and 'from below' vertical nature of the drama is strengthened by way of all these component parts.

165 Ridderbos (1987/1997: 248) says that, "This says something both about Jesus' knowledge of people and about the outcome of his life. It is clear, nowhere more than here, that the cross has a dominant place in the Fourth Gospel."

166 Carson (1991: 302) says that, "The connection between v. 63 and vv. 61–62 is now clear. Already Jesus is establishing the link between his own ascension/glorification (v. 62) and the coming of the Spirit (v. 63; cf. 7:37–39)."

167 Lee (1994: 136) says that the main purpose of vv. 60–71 is to show people's faith response to the revelation.

168 It also helps the reader to understand the clues that Jesus' teaching in vv. 25b–58 is simpler than his current teaching (v. 62). Moreover, his final statement in v. 65 is a reproduction of several utterance-units in vv. 25–58.

169 While Jesus make an implicit reference about his betrayer Judas (v. 64a), the narrator makes it explicit (v. 64b).

flesh is useless, spoken words of Jesus, unbelieving, relationship of the Father, Son, and the believer, and division among the disciples.¹⁷⁰ The narrator also adds themes like Jesus' knowledge about unbelieving, betrayal by Judas, and disciples' turning back (cf. Stibbe, 1994: 32–53). This dialogue, thus, functions as a creative, dramatic and persuasive literary piece (cf. Hitchcock, 1993: 15–24).

Third Sub-Exchange (6:67–71)

In vv. 67–71, another dialogue develops between Jesus and the Twelve (δώδεκα).¹⁷¹ The context of the dialogue is the situation of the 'turning back' of the larger body of disciples (v. 66; cf. Maniparampil, 2004: 262).¹⁷² This situation of unrecognition and rejection by both the Jews and the larger body of disciples prompts Jesus to take initiative for another dialogue with the inner circle, the Twelve (cf. v. 67a).¹⁷³ Until the climax of the second sub-exchange (i.e., v. 66) the Twelve followed Jesus as passive observers; but now they are the focus of Jesus' interaction (cf. Culpepper, 1983: 115–25).¹⁷⁴ The expression οὖν connects the third sub-exchange both with the previous sub-exchange (i.e., vv. 60–66) and with the entire episode, especially with the extended third exchange (vv. 22–71). The usage καὶ in the question (i.e., v. 67) connects the third sub-exchange with the previous dialogues.¹⁷⁵ That means, the setting of the third sub-exchange is as same as that of the previous two sub-exchanges, i.e., the synagogue at Capernaum (vv. 24, 59).¹⁷⁶ There are three utterance units

170 Lee (1994: 136) says that, "Jesus reveals more fully the meaning of σὸς υἱός in the unusual construction of v. 62, referring to himself in the role of Son of Man."

171 There are only two places in the FG where this group of disciples is mentioned, here and in the description of Thomas as 'one of the Twelve' (20:24). See Moloney, 1998: 231; Malina and Rohrbaugh, 1998: 138.

172 In an 'honor and shame' centered society, the 'turning away' of the disciples from a teacher affects the status of the teacher. Jesus' dialogue with the nucleus group in vv. 67–71 has to be looked at from this specific context.

173 Bennema (2009: 123) says that, "when there is a sifting of Jesus' disciples (6:60–66), Jesus asks the Twelve whether they also want to quit, to which Peter, as the spokesperson for the Twelve, affirms that Jesus is worth following (6:67–69)."

174 Dodd (1960: 343) says that, "The twelve alone remain faithful. This is exemplified by an incident which is the Johannine equivalent of Peter's confession at Caesarea in the Synoptics (6:68–70)."

175 Here it is important to see how the different levels of dialogues are interknitted together by the narrator.

176 A reader can even infer that as this is an exclusive dialogue (cf. vv. 67–71), it would have happened somewhere else, but most probably in the premises of the synagogue at Capernaum.

within the third sub-exchange (vv. 67–71), two of Jesus (vv. 67 and 70) and one of Peter (vv. 68–69).

The dialogue proper begins with a question raised by Jesus to the twelve (v. 67b; cf. Quast, 1991/1996: 56).¹⁷⁷ While Peter responds to the question, he represents the collective voice of the Twelve (cf. vv. 68–69; cf. Culpepper, 1983: 115–25).¹⁷⁸ In his response, he firstly raises a counter-question followed by an explanation about why they do not leave Jesus (vv. 68b–69; cf. Resseguie, 2005: 161).¹⁷⁹ In his declaration he makes clear that Jesus has ‘the words of eternal life’ and they have ‘come to believe and know that Jesus is the Holy One of God.’¹⁸⁰ The response of Peter makes the following things clear: *first*, Jesus’ titles such as “Lord” and “the Holy One of God”; *second*, his possession of “the eternal words of life”; and *third*, the disciples’ position in relation to him (cf. Robertson, 1932: 115–6; Dodd, 1960: 343–4).¹⁸¹ Köstenberger (2004: 220) writes that, “The phrase ‘we have believed and come to know’ constitutes a hendiadys expressing the firmness of conviction arrived at by the Twelve as a result of a thoroughgoing process.” After the utterances of John the Baptist (1:29–36), Nathanael (1:49) and the Samaritan woman (4:1–26, 39) concerning Jesus, here Simon Peter’s utterance is a significant one (cf. Culpepper, 1983: 120; Neyrey, 2007: 134).¹⁸² The dialogue ends with a strong hint about the passion of Jesus (vv. 70–71). Jesus’ response in v. 70 has a rhetorical question followed by a revelation (cf. Wallace, 1996: 249, 265). His utterance reveals an important catalyst of the whole story in John—Judas the betrayer (cf. Resseguie, 2005:

177 See for instance, Diogenes Laertius 6.2.21; 6.2.36; 6.2.75–76; 6.5.87; 7.1.22. Cf. Robertson, 1932: 115; Morris, 1995: 344.

178 Morris (1995: 343) says that, “Here Peter becomes their spokesman in a magnificent declaration of allegiance and acceptance.”

179 The context in which Jesus was suffering from unrecognition and rejection by both the Jews and the larger group of disciples, Peter’s addressing Κύριε makes much sense.

180 Moloney (1998: 229) says that, “Simon Peter answers for them all, indicating that the Father does not fail to draw believing disciples toward Jesus (cf. v. 65): ‘Lord, to whom shall we go? You have the words (ῥήματα) of eternal life.’”

181 Morris (1995: 345; cf. Dodd, 1960: 343–4; Painter, 1993: 283) states that, “‘The Holy One of God’ is an unusual description of Jesus; in fact, it is applied to him on only one other occasion in the New Testament, when the demon-possessed man addressed him in the synagogue in Capernaum (Mark 1:24; Luke 4:34).” Also refer to Culpepper, 1983: 120; Moloney, 1998: 232; Quast, 1991/1996: 56.

182 The vocabulary of Peter’s confession is typically Johannine: “we believe,” “know,” “words of eternal life,” and “Holy One of God.” Cf. Dörmers, 1993: 155–67.

158–9; Lee, 1994: 137).¹⁸³ The final pronouncement of Jesus in v. 70 is supported by a narrative note in v. 71 (cf. Keener, 2003: 697–8; Chatman, 1978: 17–42). The content of the dialogue is centered on two important things: first, the belief-affirmation of the Twelve; and second, Jesus' disclosure of the 'devil' among the Twelve.

The form of the dialogue can be analyzed as follows. The character range of the third exchange (vv. 22–71) narrows down from the crowd to the Twelve. John's methodological shift from section to section is obvious in the larger episode. It is a conspicuous factor that the narrator is style oriented as he develops his own methodology to present dialogues. The *narrowing-down* of the audience (i.e., from the crowd, vv. 22–59, to the larger group of disciples, vv. 60–66, to the Twelve, vv. 67–71) is a narrative device in order to arrive at the focus. The teaching/discipleship intent of the larger episode is evident through these narrative performances. According to Collins (1990: 80; cf. Culpepper, 1983: 115–25; Schenke, 1997: 209), "The fourth evangelist's views on the twelve are summed up in a small pericope, which has been structured into a single unit of material by a kind of *inclusio*: John 6:67–71. Δώδεκα, 'twelve,' is the only term that appears in both verses 67 and 71."¹⁸⁴ The dialogue develops within that *inclusio* by sustaining utterance forms like *questions* (testing, surprise, and rhetorical; vv. 67b, 68b, 70b),¹⁸⁵ *affirmation* (v. 68b),¹⁸⁶ *christological utterance* (v. 69)¹⁸⁷ and *belief* (vv. 68b–69)¹⁸⁸ and *revelatory statements* (v. 70b).¹⁸⁹

183 Moloney (1998: 229) says that, "The shadow of a violent death, which has fallen across much of the celebration of the Passover (cf. vv. 12–13, 15, 27, 51, 53–54), again emerges as the account of Jesus' activity on the occasion of the feast comes to a close (vv. 70–71)."

184 Schnackenburg (1980: 2:74) states that, "Since the contrast between the disciples who fall back in disappointment and disbelief and the Twelve who remain steadfast to Jesus in faith is deliberate, this remark should not be seen as the conclusion of the preceding dispute (60–65), but as a starting-point for Jesus' question to the Twelve; this is confirmed by the beginning of 67 (οὖν)."

185 There are three kinds of questions present here: *first*, Jesus' testing question to know their sincerity in following him; *second*, disciples' awe is expressed through Peter's question in v. 68b; and *third*, the rhetorical question of Jesus in v. 70b.

186 Peter's statement in v. 68b (i.e., 'you have the words of eternal life') is an affirmation of a fact or reality.

187 Peter's utterance in v. 69 is both the continuation of the previous affirmation statement and a christological utterance.

188 The utterance begins with 'we have come to believe' (v. 69) shows the belief declaration of the Twelve.

189 Jesus' final statement (v. 70b) is revelatory as it reveals an important factor, the role of Judas Iscariot.

The unrecognition and rejection of Jesus by the masses caused him to pose an important question to the inner circle of disciples (v. 67). Morris (1995: 344) says that, "It is a dramatic moment as Jesus challenges the Twelve."¹⁹⁰ Three things are noticed in Peter's response in vv. 68–69: *first*, a counter question that is patterned in a rhetorical way (v. 68b); *second*, an eternal life-centric pronouncement (v. 68b); and *third*, a belief statement/christological utterance (v. 69).¹⁹¹ Jesus raises a *question* (v. 67b), Peter responds with a *counter question* followed by an *affirmation* (vv. 68b–69), and Jesus' final responds back with a *rhetorical question* followed by a *revelation* (v. 70b). The common factor in all the three utterance units is interrogation (cf. vv. 67, 68a, 70a). Peter's affirmation (vv. 68b–69) and Jesus' revelation (v. 70b) are the kernel points of the dialogue (cf. Smith, 1999: 163–4).¹⁹² The *narrative, utterance, narrative, and utterance* sequence of the previous sub-exchange (vv. 60–66; see Figure 38) is followed by an *utterance, utterance, utterance, and narrative* sequence here (vv. 67–71; see Figure 39).¹⁹³

The belief affirmation of Peter (vv. 68–69) is sandwiched between two emotion filled questions of Jesus (vv. 67 and 70; see Figure 39).¹⁹⁴ The Twelve

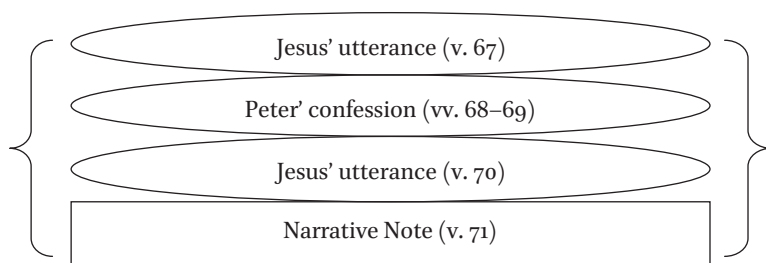


FIGURE 39 The development of utterances and narratives in 6:67–71.

190 Quast (1991/1996: 56) says that, "The emphasis may have been intended to confirm their faith as others were falling away."

191 Painter (1993: 283) is of the view that, "The use of this title in Peter's confession has been something of a puzzle. Because it is a *hapax legomenon* in John it is not likely that it represents an important Johannine title."

192 See Duke, 1985: 96.

193 While in the second sub-exchange (vv. 60–66) every utterance unit is supplemented by pure narrative comments (vv. 59–60a, 61a, 64b, 66), in the third sub-exchange (vv. 67–71) there is only one pure narrative that comes toward the climax of the episode (v. 71).

194 The chiasm of the dialogue can be outlined as follows: A = Jesus' First response out of a context of disciples' departure (v. 67b); B = Peter's Christological confession (vv. 68–69); and A' = Jesus' Second response about Judas' departure (v. 70). Cf. Talbert, 1992: 140.

are assured to be on the believing side in contrast to majority of the Jews and the disciples who ‘turned back.’ Köstenberger (2004: 220) says that, “Jesus’ statement regarding his choice of the Twelve is sharply contrasted with the designation of Judas (the betrayer, 6:71) as ‘a devil.’”¹⁹⁵ Jesus finds Judas Iscariot as the ‘odd one out’ from the Twelve.¹⁹⁶ The irony of the dialogue lies there (cf. Sedgewick, 1948). Jesus’ rhetorical question in v. 70a and the subsequent contrasting statement in v. 70b lead the reader toward the conclusion of the episode. The narrative note in v. 71 reemphasizes Jesus’ utterance in v. 70.¹⁹⁷ Neyrey (2007: 133) says that, “The circle of disciples, then, is stricken with rejection, lukewarmness, and deception. The mode of discourse is painfully one of challenge and riposte.” The *question-and-answer/challenge-and-riposte* format of the dialogue is instrumental in bringing out the role of Jesus as a revelator. It also brings out the faith concerns and the ironical aspects within the ‘inner circle’ of disciples (cf. Hitchcock, 1923/1993: 15–24; Brant, 2004: 196).

The dialogue functions primarily as a device that separates the believing from the larger body of the unbelieving, and separates the betrayer from the believing. Though the dialogue between Jesus and the Twelve look independent from the previous dialogues (vv. 67–71), it derives meaning through interconnection. In the previous sections, Jesus was answering the questions of the crowd/larger group of disciples without apparent strong emotion (vv. 22–66); but in vv. 67–71 his mental temper surges toward the ‘inner circle,’ the Twelve. In the episode, the analeptic connection of the sub-exchange with the previous sections gains significance and which helps to generate suspense in the reader. The reader now begins to think about the future of Jesus the protagonist. Revealing the real identity of Jesus through the utterance of Peter (i.e., ὁ ἄγιος τοῦ θεοῦ, vv. 68–69) and Jesus’ own revelation about the role of Judas (i.e., δὲ ἀπολλόμενος) are important aspects within the story.¹⁹⁸ Jesus’ character as ‘the Holy One of God’ and Judas’ character as a ‘Devil’ and ‘one who betrays’ (v. 70;

195 Resseguie (2005: 159; cf. Wallace, 1996: 265; Painter, 1993: 283) states that, “The cosmic struggle between light and darkness, God and Satan, is played out on the human level in the character of Judas.”

196 Strachan (1941: 197) says that, “Judas did a worse thing than go back. He remained as an enemy—perhaps not realizing how great an enemy—within the small fellowship. His secular outlook is a continual centre of hostility within the disciple band.”

197 Dodd (1960: 344) says that, “As the Synoptics add to the confession a prediction of the Passion, so John adds to it a forecast of the betrayal (6:70–71).”

198 Neyrey (2007: 134) says that, “Basically, Peter admits that Jesus is God’s agent, for the background of ‘holy one’ in the Scriptures refers to a person consecrated to God; that is, ‘set apart’ holy tasks.” Cf. Beasley-Murray, 1987: 97; Carson, 1991: 303–4.

cf. 64b and 71) broaches anticipation/suspense about the climax of the Johannine story.¹⁹⁹ The 'Holy One of God' and the 'betrayal' (or 'devil') have been identified with clear narrative intention and the Johannine stage has been set for the anticipated passion/crucifixion/resurrection/glorification/hour/lifting up of the Son of Man (cf. Dodd, 1960: 344; Painter, 1993: 286). As Culpepper (1983: 92) says, "The optimism of the early chapters collapse, and there is cause for real doubt as to whether Jesus will be able to execute his mission successfully. If it were not for the prologue and the early chapters, the reader would be fearful that the forces of unbelief were on their way to complete victory." This tension generates a kind of alacrity among the reading community to flourish the act of reading with greater anticipation and optimism.

Meso-Analysis

In the previous sections, through a method of multivalent analysis, we examined the way *micro*-dialogues function within John 6:1–71. As the first exchange (vv. 1–15) takes place on a mountainside and the narrative is structured within a *mountain to mountain inclusio*, the dialogue develops as a 'mountain dialogue.'²⁰⁰ It shows tenets of *narrative, dialogue, narrative and dialogue* sequence, *question of test, answer of impossibility and action of possibility* development and shows characteristic features such as *inclusio within an inclusio, revelatory dynamics and intertextual resoundings*.²⁰¹ The *dialogue-action-dialogue* format of the exchange shows Jesus' role as 'the prophet to come.' The second exchange (vv. 16–21) is both *abbreviated* and *implicit*, and develops from *separation to reunion*, from *elusiveness to revelation*, and from *non-recognition to recognition*. It takes place in the context of a sea and hence can be perceived as a 'sea dialogue.'²⁰² The main tenet of the dialogue in vv. 16–21 is its *action-dialogue-action-dialogue* sequence. This format of the

199 Moloney (1997: 131) states that, "even among those who commit themselves to the word of Jesus, there is the possibility of failure, as Jesus warns of Judas' future betrayal." Judas is also called a 'devil' in v. 70. Cf. Keener, 2003: 697; Strachan, 1941: 197–98.

200 See the expressions: "Jesus went up *the mountain* and sat down there with his disciples" (v. 3) and "he withdrew again to *the mountain* by himself" (v. 15).

201 All these features contribute to the rhetorical impact of the exchange. A paradigmatic reader of the story may be gripped into the text through these narrative dynamics. Jesus' act of breaking the bread in the first exchange and his discourse in the third exchange centered on "I am the Bread of Life" are contributory to one another.

202 Jesus' authority over the sea and his utterance "It is I; do not be afraid" have to be seen together. Here also his action and words are synonymous.

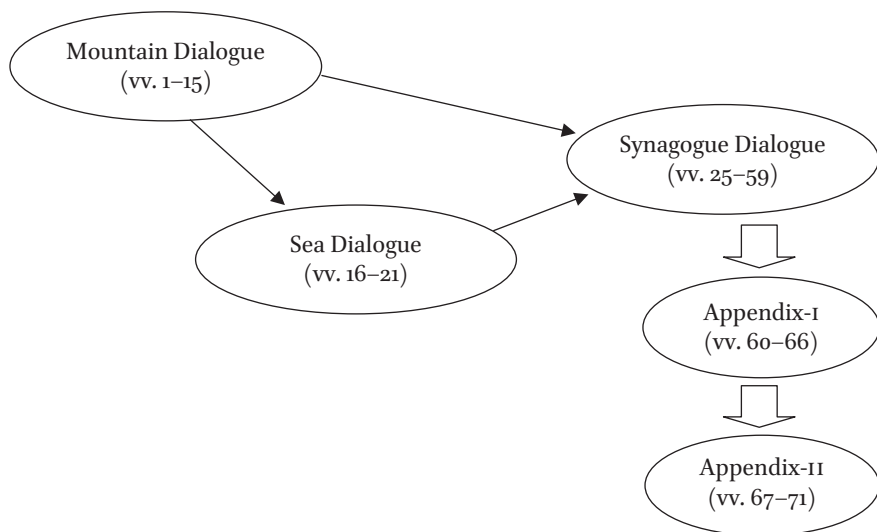


FIGURE 40 *The exchange development of the episode.*

dialogue reveals Jesus' identity as the 'I AM' and persuades the reader toward the characteristic Christology of the episode.

The third exchange (vv. 22-71) is the longest section in the episode and has developed in a *trilateral* format (cf. vv. 22-59, 60-66, 67-71) in a synagogue set up; hence can be understood as a 'synagogue dialogue' (see Figure 40). But the overarching tenet of the exchange is its *question-and-answer* format. In the first sub-exchange (vv. 22-59), the dialogue develops from *separation to reunion*. The nature of the dialogue is *vertical and horizontal, dramatic, conflictive and metaphorical, and homiletical*.²⁰³ The second sub-exchange (vv. 60-66) is mostly *narrative, utterance, narrative, and utterance* sequential and *antithetical* (cf. Denning-Bolle, 1992: 69-84).²⁰⁴ The third sub-exchange (67-71) is *belief and confirmation-centric*, developing from *union to separation* as the antagonist [i.e., Judas] is separated from the nucleus of the 'believing' (i.e., the Twelve). All these tenets are attached to the *question-*

203 Mooij (1976: 14; cf. Goatly, 1997: 1; Levin, 1977: 1) says that, "metaphors are powerful tools whenever we are exploring, describing, interpreting or elucidating new situations, because metaphors enable us to describe, interpret and elucidate."

204 Read more details about the stylistics of drama, Tan, 1993: 28-81; Warren and Wellek, 1955: 180-1.

and-answer format of the exchange.²⁰⁵ While the second exchange (vv. 16–21) is a further development of the first exchange (vv. 1–15) and both of them maintain sign-centric dialogue form, the first sub-exchange (vv. 22–59) is thematically connected to the first exchange. The second (vv. 60–66) and third (vv. 67–71) sub-exchanges function as appendices to the first sub-exchange (see Figure 40).²⁰⁶

While the first two exchanges maintain their sign-centric nature with the help of both explicit and implicit dialogical interactions, the third exchange as a whole is a concentrated dialogue section. The 'I am' statements of Jesus in the third exchange reveal his oracles of self-commendation (vv. 35, 41, 48; cf. v. 20). Duszak (2002: 223) sees 'discourse' as a powerful way of communication. She suggests that in the process of communication one must be aware of 'words' (cf. Van Dijk, 1994: 107–24). In the bread discourse, the entire dialogue is circumscribed around core expressions like "I am the bread of life" and "bread from heaven" (cf. Van der Watt, 2007b: 186–200). By placing these expressions at the centre, John develops a discourse in dialogue format. The entire dialogue is inserted within an *interrogative inclusio* between vv. 25 and 70.²⁰⁷ Furthermore, Johannine eschatological (vv. 27, 39, 40, 44, 47, 54, 58, 68) and sacramental themes (vv. 52–58, 63, 68–69) appear throughout the narrative as connecting terms to hold the three sub-exchanges together. The narrator validates the figure of Jesus as having authority, vigour, intelligence and courage to speak the truth; yet the crowd's (also disciples') refusal to acknowledge his sonship challenges the reader to get involve in a dialogue with the text.

The narrative plays a vital role at the intervals of utterance units (cf. vv. 25a, 41, 49, 61a, 64b, 66 and 71) as they add dramatic tension within the episode (cf. Barry, 1970: 10–51; Conway, 2002: 479–95). The 'murmuring' (v. 41), 'arguing' (v. 52), and 'grumbling' (vv. 60–61) scenes are implicitly narrated as 'community dialogues' (cf. Culpepper, 1983: 127). Jesus' active role as a dialoguer and his

205 Bailey and Vander Broek (1992: 175–6; cf. Schaeffer, 1988: 387–95) say that, "A variation of... pattern unfolds in chap. 6. Here the stories of the feeding miracle (6:1–14) and of Jesus' appearance on the water (6:16–21) prompt a dialogue between Jesus and the people who chase after him (6:25 onward). This dialogue then changes imperceptibly, from an exchange between Jesus and Jews who object to what he is saying to a conversation between Jesus and his disciples."

206 What Mukařovský (1972: 223) says is appropriate to quote here: "a dialogue... structured tends to function, both phonetically and semantically, as a single uninterrupted phonetic and semantic band, as changing as multicolored bunting."

207 The episode in 6:1–71 deals with several questions and counter-questions. The dialogue is moving forward on the basis of the quests of the crowd/Jews and the disciples/Twelve. For details about the use of questions in dialogues of Plato, refer to Santas, 1979.

confrontation with his listeners bring sharp conflict (cf. Harrop, 1992: 10–6). The Johannine community concerns over against other majority cultures are reflected through the dialogical interactions of the characters. In order to sharpen the conflicts, plot features such as *reversal*, *recognition* and *suffering* are integrally embedded within the narrative.²⁰⁸ Jesus is pictured as a charismatic figure with power from above, arguing, preaching, teaching, inviting, and directing his interlocutors toward a ‘new space.’²⁰⁹ The usage of agency portrayal is at the kernel of John 6:21–71.²¹⁰ The central dialogue section discloses layers of meaning, i.e., *ideational*, *interpersonal*, and *textual*.²¹¹ One of the characteristic features of the episode is its presentation of the characters in a distinctive way (cf. Harrop, 1992: 10–6; see Figure 41).²¹²

The peculiar character development provides a new shape and framework for the dialogue (cf. Beacham, 1993: 114–5), from a dialogue between Jesus and the disciples (especially the Twelve) at the beginning of the episode to one between Jesus and the crowd, then finally to one between Jesus and disciples (see Figure 41).²¹³ Painter (1993: 254) identifies an interactional nature of

208 Along with all these, as Hitchcock (1923/1993: 15) says, the Johannine drama develops with other features as follows: “The vividness, variety and progress of the scenes, together with the number, individuality, and distinctness of the characters; the play of question and retort; the pointed and allusive manner of the Master’s sayings; the reality of His surroundings; and the growing interest of the narrative, give dramatic force and movement to the work.”

209 Johannine central themes like ‘Jesus as one from above,’ ‘eternal life,’ ‘I am,’ ‘bread of life,’ ‘Son of Man,’ ‘Holy One of God,’ and ‘Moses/manna/exodus’ take hold all through the discussions.

210 The Jewish concept of agency, which involved a legal relationship as much as anything else can be summed up in the key phrase: “A person’s agent is as himself.” An agent is a person authorized to perform some specific set of tasks and empowered to speak and act for the one sending the person. See Witherington, 1995: 140; Taskar, 1995: 95–6; Keener, 2003: 663; Bowles, 2010: 1–30.

211 Cf. Halliday, 1978: 28–36.

212 The characterization of the story develops in a peculiar way: *first*, in vv. 1–21, the disciples are the interlocutors of Jesus; *second*, in vv. 22–59, Jesus addresses a larger group of people, the crowd/Jews; *third*, in vv. 60–66, the interlocutors are a smaller group in comparison to the larger group of people in the previous scene; and *fourth*, in vv. 67–71, as in the case of the first exchange, here Jesus returns to the Twelve. This feature provides a specific shape for the characterization of the story. See Figure 41.

213 Beacham (1993: 114; cf. Bailey and Broek, 1992: 175–6) says that, “The actor carries the action. Without him there can be no action and hence no drama.”

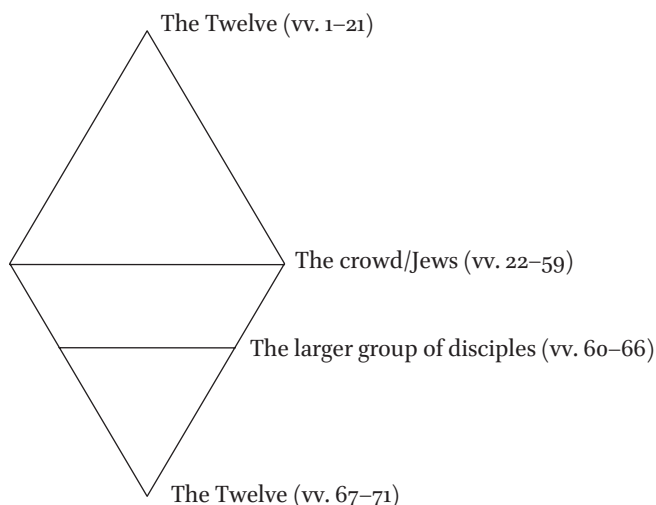


FIGURE 41 *The character development of the episode.*

dialogue between Jesus and his interlocutors.²¹⁴ This interactional nature contributes to the dramatic development of the story. The dialogues of John develop in different settings on the basis of Jesus' movements and those together create an *episodic chiasmus* within the larger framework of the gospel, as follows:

- A Judean narrative (5:1–47)
- B Galilean narrative (6:1–21)
- C Galilean narrative (6:22–71)
- B' Galilean narrative (7:1–9)
- A' Judean narrative (7:10–36)

In the *episodic chiasmus* above one can observe the way narrator arranges exchanges and episodes on their geographical basis (i.e., A and A': a pair of Judean narratives, 5:1–47 and 7:10–36; B and B': a pair of Galilean narratives,

²¹⁴ Painter (1993: 254) comments that, "In the dialogues between Jesus and the crowd (6:22–35) there are four sayings of the crowd to Jesus (6:25, 28, 30, 34) and four *responses* by Jesus to the crowd (6:26, 29, 32, 35). This makes clear the initiative of the crowd and the responsive nature of Jesus' sayings." Painter (1993: 254) says about the third sub-exchange as follows: "In the dialogue between Jesus and the twelve two sayings of Jesus are introduced (6:67, 70) and one by Peter speaking for the twelve (6:68)."

6:1–21 and 7:1–9; and C: a Galilean narrative at the centre, 6:22–71).²¹⁵ The narrator's attempt to embellish the episode is reflected through the settings, characterization formulae, reality effects, thematic development, implicit commentary, inter-textual interweaving, point of view, and plot structure (cf. Stibbe, 1993: 80–8; Poland, 1985: 107–48).²¹⁶ All these elements help the narrator to present the story performatively before the reader. The discreet dialogical (*dialogisch*, as Ricoeur [1985: 171] says) relation established within the episode provides strength to the plot structure. The plot of the story is further strengthened by the incidents, episodes, actions, as well as, the suspense and surprise of the narrative (cf. Brooks, 1984: 5; Cobley, 2001: 4–6).²¹⁷ As a persuasive literary artistry, the episode provides pleasure to the reader (cf. Van Dijk, 1976: 23–55; Louw, 1992: 17–30).²¹⁸ Painter (1993: 253–86) describes the plot development of the episode in the following way: a *quest story* (vv. 1–35) to a *transition* (vv. 36–40) to a *rejection story* (vv. 41–71). But the development of the episode from *sign-centric dialogues* (vv. 1–21) to *question-and-answer dialogues* (vv. 22–71) is more comprehensible to the reader.²¹⁹

215 Dodd (1963: 318; cf. Irudaya, 2003: 708–9; Taylor, 1984: 33–41) says that, “In general, the answers which Jesus gives to his questioners, in the Synoptic dialogues, are such as to encourage or provoke them to answer their own questions. This is not so in the Fourth Gospel.”

216 For more details about John's distinctive way of narrating things, refer to Lieu, 2005: 171–83; Falk, 1971: 42–50; Wilder, 1991: 12–36.

217 Aristotle defined plot (*mythos*) as the “arrangement of incidents.” Cf. Chatman, 1978: 43.

218 The text cannot provide pleasure and joy without having ‘dialogical reciprocity.’ Felch (2005: 174; cf. Newheart, 1989) says that, “Dialogical reciprocity requires that the reader actively engage in the world of the Bible.” Cf. Warren and Wellek, 1955: 3–235; Lausberg, 1998: 2–146; Vanhoozer, 1998: 28; Gabel and Wheeler, 1986: 3–22; Kermode, 1986: 3–16; Neyrey, 2007: 116–34; Fiorenza, 2001: 44; Kennedy, 1984: 3–38; Thiselton, 1992: 1–10; Mitchell, 2006: 615–33; Nichols, 1971: 130–41.

219 Painter's evaluation of the entire gospel is based on the narrative framework as a whole. But our evaluation is basically dialogue-centric. In our evaluation, we consider the utterance units as the primary component parts of the literary work and the narratives as later additions.

A Religious-Theological Dialogue Formed in a Series of Challenge-and-Riposte (7:1–52; 8:12–59)

The section 7:1–8:59 (excluding 7:53–8:11) is one of the largest discourse units in John's Gospel. The first exchange, i.e., 7:1–9, plays a significant role as that connects the Judean 'dialogue turned monologue' section (5:1–47), and the Galilean signs (6:1–21) and the bread discourse (6:22–71) with an array of Temple discourses (7:10–10:21; cf. Keener, 2003: 703–74).¹ The dialogue of the present episode work within a well described narrative framework. We will understand the dialogue of John 7:1–52/8:12–59 comprehensively through a polyvalent analysis of the text.

Setting of the Dialogue

The dialogue section in 7:1–52/8:12–59 develops in the form of a seven-tier exchange episode (see 7:1–9, 10–13, 14–36, 37–44, 45–52; 8:12–20, 21–59).² As in the case of the previous chapters, the expression *μετὰ ταῦτα* (7:1; cf. 5:1; 6:1) appears to be a connecting link with the previous episode (cf. Haenchen, 1984: 2:6).³ Exchange one (7:1–9) is placed both as a conclusion to the previous events in the Galilean context and as an introduction to the anticipated events in the Judean provinces.⁴ At the outset of the episode, the narrator explains in detail the reason for Jesus' *going about* (*περιεπάτει*) in Galilee, his unwillingness to *go about* (*περιπατέῖν*) in Judea, the reason for his stay back in Galilee,

1 Talbert (1992: 143) has a different view about the narrative structure as follows: "John 7–9 is a large thought unit composed of discourse material in dialogue form (chaps. 7–8) linked with a sign (chap. 9), just as chaps. 5 and 6 are. Unlike chaps. 5 and 6, but like chaps. 10–11, John 7–9 gives the discourse material first and the sign last."

2 Refer to Dodd, 1960: 345–6; Culpepper, 1983: 72; Stibbe, 1993: 89.

3 Ridderbos (1987/1997: 256; cf. Morris, 1995: 348–9; Moloney, 1998: 232) says that, "About the transitional phrase ('after this') there is a difference of opinion. Some scholars infer a change of locale from v. 1a, namely from Judea [Jerusalem] to Galilee; in that case 7:1 does not link up with chap. 6, because there Jesus is already in Galilee."

4 Bultmann (1971: 287) says that, "7:1–13 is the introduction to the whole complex; it prepares the way for Jesus' appearance in Jerusalem at the feast of Tabernacles, which is surprising both in its timing and manner."

and the religious or cultic setting of the story (vv. 1–2; cf. Resseguie, 2005: 113–4).⁵ The reason for Jesus' staying back is indicated with the help of a narrative description in v. 1b, i.e., "he [Jesus] did not wish to go about in Judea because the Jews were looking for an opportunity to kill him" (cf. Painter, 1993: 287–9).⁶ The first nine verses of chapter seven have to be treated as an independent unit (because of its setting in Galilee), that is different from the setting of the rest of the episode (i.e., in Judea; 7:10–52; 8:12–59). The narrator provides clues concerning the celebration mood of the Jewish community and their preparation for the forthcoming Festival of Tabernacles (cf. Wise, 1992: 240).⁷ Barrett (1978: 310; cf. Smith, 1999: 166–8) describes the Festival of Tabernacles as follows: "Tabernacles lasted seven days, from 15th to 21st Tishri (September–October); of these the first day was sabbatical."⁸ This *religious/cultic* scene necessitates Jesus to go to Jerusalem than being in Galilee (cf. Resseguie, 2005: 113–4; Crossan, 1967: 100–3).

Though there is no indication of the exact location of the dialogue, it is left to the reader to think about Jesus' family atmosphere as the interlocutors are his brothers and the geographical location is Galilee, the homeland of the protagonist (cf. Resseguie, 2005: 87, 113–4). The first exchange as a whole forms a *Galilee to Galilee inclusio* between v. 1 and v. 9. The second exchange (7:10–13) frames its setting as the brothers depart for the festival (v. 10a) and Jesus secretly departs for it at a later time (v. 10b).⁹ The narrator reports that the Jews were waiting for Jesus' coming (v. 11a) and there was considerable complaining (γογγυσμός) among the crowds (v. 12a; cf. Bultmann, 1971: 294–5).¹⁰ Witherington (1995: 171) says that, "in vv. 11–13 there is a clear distinction made

5 Bultmann (1971: 288) states that, "Verse 1 links up the new section with the preceding one, and at the same time gives a general description of the situation. . . . Verse 2 gives a more precise account of the chronological situation, presupposed in the following narrative."

6 Beasley-Murray (1987: 104) says that, "Unlike previous episodes narrated we do not have sign(s) plus discourse, but we do have a narrative with a core of teaching significantly related to its setting. The Feast of Tabernacles is taking place in Jerusalem." There are continuing attempts to kill Jesus in chaps. 7 and 8, particularly in 7:1(11), 19–20, 25, 44; 8:37, 40–59.

7 See Wise, 1992: 240; Morris, 1995: 347–8.

8 The feast of Tabernacles or Booths (see, Lev 23:36–38, 39–43; Deut 16:13–15; cf. Exo 23:16). Maniparampil (2004: 264; cf. Brown, 1966: 306) says that, "The Feast of the Booths lasted for a week (Deut 16:13) or even eight days (Lev 23:36). The reference in 7:14, 'the middle of the feast,' and in 7:37, 'on the last day of the feast' are some indications."

9 Dodd (1963: 323; cf. Quast, 1991/1996: 59–62) states that, "both passages are in some way associated with the move from Galilee to Jerusalem (or Judea)."

10 Painter (1993: 289; cf. Bennema, 2009: 41) says that, "the crowd is viewed as distinct from the Jews in that fear of the Jews inhibited open debate about Jesus."

between the Jews who are seeking Jesus with malicious intent and the crowds who are divided about Jesus.” The dialogue of the second exchange develops from the question of the Jews in v. 11 to the complaining of the crowd in v. 12b (cf. Talbert, 1992: 143–4).¹¹ The third exchange (7:14–36) has its setting in the temple “about the middle of the festival” (τῆς ἑορτῆς μεσοῦσης, v. 14). At the beginning of the exchange, the narrator tells the reader that Jesus “began to teach” (ἐδίδασκεν) in the temple (cf. v. 14b; cf. Neyrey, 2007: 140–6).¹² While the religious/cultic setting continues throughout the episode, the geographical setting of the first two exchanges (7:1–13) is replaced by the architectural setting in 7:14–8:59 (cf. Crossan, 1967: 100–3).

The fourth exchange (7:37–44) unfolds an enigmatic proclamation of Jesus (vv. 37b–38) followed by a community dialogue (vv. 40b–42), and that takes place “on the last day of the festival, the great day, while Jesus was standing there” (v. 37).¹³ Ridderbos (1987/1997: 272) says that, “The ‘last day of the feast, the great day’ is probably the seventh day, on which the celebration came to a climax.”¹⁴ In vv. 40–44, the narrator reports the crowd’s dialogue among themselves concerning Jesus and a subsequent division (cf. Neyrey, 2007: 148–9). The exchange as a whole is wrapped up with a narrative note at the end which says that “some of them wanted to arrest him, but no one laid hands on him” (v. 44). In the fifth exchange (7:45–52), the main interlocutors are the chief priests and Pharisees, the temple police, and Nicodemus (cf. Talbert, 1992: 150–2). The narrator begins with a statement that “the temple police went back to the chief priests and Pharisees” (v. 45a), and there begins the dialogue.¹⁵ The sixth exchange (8:12–20) abruptly begins as a dialogue with a narrative

11 Haenchen (1984: 2:8) says that, “Acts 14:4 and especially Acts 23:9 onward exhibit similar examples of the presentation of two different groups in Judaism, although the question ‘Where is he?’ does not appear.”

12 Neyrey (2007: 139–67; cf. Keener, 2003: 703–74) sees nine scenes (7:10–13, 14–24, 25–30, 32–36, 37–39, 40–44, 45–52; 8:12–20, 21–30), two tests (8:31–37, 38–40) and cycles (8:44–49, 51–55, 56–58) within the episode. Neyrey considers, just as Dodd (1960: 345), the section 7:1–10 as an introductory section.

13 Haenchen (1984: 2:17) is of the view that, “In support of the seventh day it is alleged there is nothing special about the eighth day, although it has the character of a Sabbath (as does the first day), while on the seventh day, the procession circled the altar not one but seven times and the willow branches were beaten on the ground.”

14 Moloney (1998: 252; cf. Ridderbos, 1987/1997: 256) says that, “The eighth day of the feast, the last day, was similar to a Sabbath (cf. Lev 22:33–43). It was a day of great rejoicing, and the singing of the *Hallel* continued.”

15 The temple police (‘servants,’ Bultmann, 1971: 309) sent out in v. 32 return without success to the Sanhedrin and justify themselves (v. 46). Cf. Schnackenburg, 1980: 2:159; Ridderbos, 1987/1997: 278–9.

reporting, “again Jesus spoke to them” (v. 12).¹⁶ The *archaeological* context of the dialogue in vv. 12–20 is the treasury (v. 20) and the temple at Jerusalem (cf. Haenchen, 1984: 2:27).¹⁷ Just as the sixth exchange, the seventh exchange (8:21–59) begins without any narrative remarks. It can be considered as a dialogue between Jesus and the crowds/Jews/chief priests and Pharisees/some of the people of Jerusalem/temple police (cf. Robertson, 1932: 141–59; Neyrey, 2007: 154–67).¹⁸ Toward the end of the exchange, the narrator says that the Jews “picked up stones to throw at him, but Jesus hid himself and went out of the temple” (v. 59; cf. Culpepper, 1983: 128).¹⁹

From the above analysis, a reader can learn that the extended setting of the episode is *religious/cultic* as it happens during the festival season at the temple of Jerusalem (cf. Resseguie, 2005: 113–4). It is also *judicial/political* as the Sanhedrin and the temple police are involved in the story. Köstenberger (2004: 231) comments that, “After setting the stage (i.e., in 7:1–9), the evangelist now commences his narration (i.e., from 7:10–13) of the dramatically escalating conflict surrounding Jesus.” The conflict that is filled with dramatic elements reaches its high point in 8:59 (cf. Culpepper, 1983: 128; Keener, 2003: 768–74). This structural setting of the narrative helps the reader to move forward with mixed feelings. In order to understand the structure of the episode a reader has to decide the *location(s)* and *duration(s)* of the festival. Moloney (1998: 233) analyzes the structural pattern of the temple discourse in 7:1–10:21 (in which the section 7:1–52/8:12–59 comes) as follows:

First, the expression μετὰ ταῦτα appears in 7:1, but never again in 7:1–10:21; *second*, the Jews’ feast of Tabernacle was at hand (7:2); *third*, the brothers and Jesus go up to Jerusalem for the feast (7:10); *fourth*, encounters take place “about the middle of the feast” (7:14); *fifth*, further encounters take place “on the last day of the feast” (7:37); *sixth*, although there is a

16 Robertson (1932: 141) says about the expression “Again therefore” (παλιν οὖν) in the following way: “This language fits in better with 7:52 than with 8:11.”

17 Von Wahlde (2010: 381) states that, “The Temple Treasury is also mentioned in Mark 12:41. It was located near the Court of the Women (Josephus, *JW* 5.5.2 §200) and at least at the time of the Roman siege was a repository for the wealth of many of the rich of the city as well as for the Temple treasures themselves (Josephus, *JW* 5.5.2 §282).” As the dialogue takes place during the last day of the Feast of Tabernacles (or later), a *religious/cultic* setting can be attributed here.

18 Cf. Witherington, 1995: 171; Ridderbos, 1987/1997: 261–2; Schnackenburg, 1980: 2:145.

19 Haenchen (1984: 2:30) considers the closing sentence (i.e., “and went out of the temple”) to be necessary as an introduction to the following story. Cf. Von Wahlde, 2010: 386, 419–22; Schnackenburg, 1980: 2:196–7, 224.

continuation of time, a change of place occurs in 8:59. As “the Jews” took up stones, Jesus hid himself and then went out (ἐξῆλθεν) of the Temple; *seventh*, Jesus’ exit from the Temple leads directly into 9:1. “Passing by” (παράγων), he sees the man born blind (9:1). The events of chaps. 8 and 9 follow one another, but the location has changed; and *eighth*, the temporal unity across 7:1–10:21 is not broken until the narrator announces the feast of the Dedication in 10:22.

The expressions such as ‘the Jewish festival of Tabernacles was near’ (7:2), ‘the Jews were looking for him at the festival’ (7:11a), ‘about the middle of the festival’ (7:14a), ‘on the last day’/‘the great day of the festival’ (7:37) and ‘in the treasury’ (ἐν τῷ γαζοφυλακίῳ, 8:20; cf. Keener, 2003: 742) provide certain clues about the time process and the location of the extended narrative (cf. Bultmann, 1971: 283–4; Culpepper, 1983: 53–75).²⁰ The expression εἰστήκει ὁ Ἰησοῦς (‘Jesus had stood,’ 7:37) may generate a certain level of perplexity in the activity of reading the text (i.e., “where Jesus stood?”). This perplexity can be cleared up on the basis of the previous reference that Jesus is in the temple (v. 28). Keener (2003: 722) comments on Jesus’ utterance in 7:37b–38 as follows: “the temple is the site of such an announcement is no coincidence, considering the role of the temple played in eschatological water expectation. That Jesus ‘cried out’ may imply the special significance of his words.”²¹ In short, the setting of the extended narrative in 7:1–52 and 8:12–59 is *religious/ceremonial* as it takes place during the festival season and is *architectural* as the temple of Jerusalem sets the event (cf. Resseguie, 2005: 100–5, 113–4).

Micro-Analysis

First Exchange (7:1–9)

As indicated above, the exchange introduces a new setting with a wider text (cf. vv. 1–2; cf. Brant, 2004: 204; Daise, 2007: 18–9).²² The expression “because the Jews were looking for an opportunity to kill him” informs the reader the

20 Cf. *m. Sukk* 4:8; Josephus, *Ant* 3.245, 247. The “last day, the greatest day of the festival” is an ambiguous designation. Whereas the festival proper is spoken of as seven days in Deut 16:13, 15; Eze 45:25; Jub 16:20–31, an eighth day, a Sabbath, is reckoned in Lev. 23:34–36 (cf. Num 29:12–39; 2 Mac 10:6).

21 Cf. 7:37; also in 1:15; 7:28; 12:44.

22 See Bennema, 2005: 87; Moloney, 1998: 237; Dodd, 1963: 241.

acute animosity of the Jews toward Jesus (v. 1b; cf. Cory, 1997: 103).²³ This backdrop of the exchange is helpful in understanding the conflict and characterization between Jesus and οἱ ἀδελφοί (vv. 3–4; cf. Van Tilborg, 1993: 13–5; Moloney, 1998: 237–9).²⁴ The remarks of his brothers sound more like a sarcastic outburst than one with a genuine concern (cf. Haenchen, 1984: 2:6). The utterance of the brothers suggests three things to Jesus: *first*, “go to Judea so that your disciples also may see the works you are doing” (v. 3); *second*, “no one who wants to be widely known acts in secret” (v. 4a); and *third*, “if you do these things show yourself to the world” (v. 4b; cf. Robertson, 1932: 117–8; Painter, 1993: 291).²⁵ While the utterance of his brothers implicitly connotes that Jesus’ work is for his own glory, it explicitly brings out their unbelieving nature. The narrative note in v. 5 strengthens the explicit intention of the brothers with more clarity. The three-tier suggestion of the brothers paves way for Jesus’ response in vv. 6–8 (cf. Bultmann, 1971: 288–94; Neyrey, 2009: 193–4).

Jesus’ response to his brothers (vv. 6–8) is both the primary and the concluding speech of the exchange. That is bracketed within a καὶρὸς-centric *inclusio* between v. 6 and v. 8b: “My time has not yet come” and “for my time has not yet fully come” (cf. Robertson, 1932: 119–20). Within the καὶρὸς-centric *inclusio*, there are three pairs of contrasting clauses indicating the distinctive roles of Jesus and his brothers, as follows: *first*, “My time has not yet come, but your time is always here” (v. 6; cf. Strachan, 1941: 198–9; Brant, 2004: 247); *second*, “The world cannot hate you, but it hates me because I testify against it that its works are evil” (v. 7); and *third*, “Go to the festival yourselves. I am not going to the festival” (v. 8; cf. Quast, 1991/1996: 61; Dodd, 1963: 322–5).²⁶ Jesus’ speech reveals his unique role as the Son of God in contrast to the movements of his brothers. The narrator fills the gap between the utterance units with the help of narrating the ‘unbelieving nature’ of the brothers (v. 5). He closes the dialogue

23 Stibbe (1993: 89; cf. Quast, 1991/1996: 61; Culpepper, 1983: 51–76) says that, “as the process time decreases in speed from 7:1, so the intensity of the conflict increases.”

24 See Keener, 2003: 704.

25 So far most of the signs performed by Jesus were done in the Galilean context (2:1–11; 4:46–54; 6:1–15; and 6:16–21; only exception is 5:1–18). Now, Jesus’ disciples are requesting him to perform more miracles in the Jerusalem context. Quast (1991/1996: 61) states that, “The brothers of Jesus suggested that it was time that Jesus showed his miraculous work at a great public gathering in Jerusalem so that he would become widely known. They added that his disciples needed the encouragement of a more open display of miracles.”

26 See the comments on vv. 6–8 in Schnackenburg, 1980: 2:140–2; Dodd, 1963: 322–4; Quast, 1991/1996: 61; Bultmann, 1971: 292–3.

indicating Jesus' 'staying back' (v. 9; cf. Haenchen, 1984: 2:7; Cory, 1997: 102–3).²⁷ Thus the content of the dialogue is the contrasting identities and ideologies of Jesus (i.e., the leader of the believing) and his brothers (i.e., representatives of unbelieving).

The form of the dialogue can be analyzed as follows (cf. Muilenburg, 1993: 65–76). The dialogue text is arranged in a *chiastic* fashion within the narrative framework (i.e., in a *narrative* [vv. 1–2], *utterance* [vv. 3–4], *narrative* [v. 5], *utterance* [vv. 6–8], *narrative* [v. 9] sequence).²⁸ The exchange exists not only as a *conclusion* to the previous record of events/discourses (i.e., 6:1–71), but also as an *introduction* to the anticipated events/discourses (cf. Bultmann, 1971: 287; Dodd, 1960: 345–6).²⁹ The literary device *inclusio* is used at three levels within the exchange: *first*, between v. 1 and v. 9 as a *Galilee* narrative; *second*, an *inclusio within an inclusio*, between v. 2 and v. 8 as the expression ἡ ἑορτὴ repeats both at the beginning and at the end (cf. Mlakuzhyil, 1987: 203); and *third*, another *inclusio within an inclusio*, between v. 6 and v. 8b (see, “My time has not yet come” and “for my time has not yet fully come,” cf. Resseguie, 2005: 57–8).³⁰ While the brothers' speech unit (vv. 3–4) has the form of a *suggestion* which includes micro-forms such as *sarcasm* (cf. Duke, 1985: 84; Dodd, 1960: 351), *unbelief*, and a *conditional statement* (cf. Neyrey, 2007: 136), Jesus' speech (vv. 6–8) has the form of a *negative reaction* which comprises tenets of *contrasts*, an *order*, and *καὶ πότες-statements* (cf. Robertson, 1932: 117–20; Resseguie, 2001: 10–5).³¹

27 Stibbe (1993: 89) says that, “narratorial descriptions are crucial for the development of John's plot.”

28 See the *Narrative* (vv. 1–2)-*Dialogue* (vv. 3–4)-*Narrative* (v. 5)-*Dialogue* (vv. 6–8)-*Narrative* (v. 9) sequence of the snippet. Cf. Witherington, 1995: 170–1; Bruce, 1983: 169–72; Beasley-Murray, 1987: 106–7; Köstenberger, 2004: 228–31.

29 As a *conclusion* to a series of Galilean dialogues (chap. 6) the author now turns the attention of the reader toward a dialogue between Jesus and his brothers (7:1–9). See Dodd, 1963: 324–5; Cory, 1997: 103; Van Tilborg, 1993: 14.

30 Brown (1966: 308; cf. Moloney, 1998: 237; Bultmann, 1971: 292) says that, “When Jesus speaks of his ‘time,’ he is speaking on the level of the divine plan. His ‘time’ is his ‘hour,’ the hour of passion, death, resurrection, and ascension to the Father; and this time is not to come at this festival of Tabernacles—it is reserved for a subsequent Passover.”

31 The phrases like “my time . . . your time,” “the world cannot hate . . . but it hates,” and “go to the festival . . . I am not going” are introducing contrasting elements within the utterance. Neyrey (2009: 192) says that, “It is now apparent that in the Synoptic Gospels the endless conflict between Jesus and his adversaries is portrayed in terms of the *chreia*, in particular the ‘responsive *chreia*.’ This type of narrative showcases the wit and cleverness of a sage; hence ‘honor’ and ‘praise’ are its formal aims.”

The dialogue takes place within the family set up (i.e., as a 'Household Dialogue') as it is done among Jesus' own family members.³² The *challenge-and-riposte* format of the dialogue can be further elaborated in a five-tier fashion. Dodd (1963: 322) sees the similarities between the dialogues of John 7:1–9 and Luke 13:31–35 and suggests a five-tier development as follows: first, *approach to Jesus* (v. 3a; Luke 13:31a); second, *advice offered* (v. 3b; Luke 13:31b); third, *reason given* (v. 4; Luke 13:31c); fourth, *advice rejected* (v. 6; Luke 13:32–33a); and fifth, *reason given* (v. 7–8; Luke 13:33b).³³ Jesus' tension between 'going' and 'not going' can be considered as a *situational irony* to develop a wider dramatic tension within the episode (cf. Resseguie, 2005: 70–3).³⁴ The dialogue moves in an equal 'give and take' proportion. A proportion of *fifty-fifty interaction* is maintained as there is one *tri-tier suggestion* by his brothers (vv. 3–4) and another *tri-tier negation* by Jesus (vv. 6–8). The usage of *twofold* (or *double meaning*) in 7:8 on the ambiguity of "going up" (to Jerusalem or to the Father?) works within the dynamism of the larger narrative (cf. Stibbe, 1993: 89; Haenchen, 1984: 2:6).³⁵ The dialogue closes with a narrative comment in v. 9.³⁶ Taking into consideration both the utterance units and the subsequent action of Jesus we can attribute a *suggestion-negative reaction-positive action* sequence as the overarching format.³⁷ Neyrey (2007: 136) comments: "The brothers urge Jesus to go to the feast (7:3–4), a suggestion that he categorically rejects (7:7–9). Yet he eventually travels to the feast (7:10)."³⁸ While the dialogue section in vv. 3–9

32 Köstenberger (2004: 228–31) states that, "The brothers' words . . . betray *misunderstanding*, for it is not Jesus' failure to 'show himself to the world' that impedes the reception of his message but the world's sinful rejection of its Creator."

33 Dodd (1963: 322–3) says that, "In both he [Jesus] affirms . . . his independence and sovereign freedom to choose his course . . . a hint of the approaching climax . . . some ambiguity about the motives of the interlocutors. . . . Finally, both passages are in some way associated with the move from Galilee to Jerusalem [or Judea]."

34 At first the author says that Jesus does not go to Jerusalem; but later he goes. The author confuses the reader and creates a possibility that "Jesus' words and acts are unparalleled." This tension of the reader increases the dramatic possibility of the narrative.

35 See Keener, 2003: 708; Talbert, 1992: 144; Duke, 1985: 144.

36 Resseguie (2001: 15) says that, "When the narrator intrudes into the narrative to speak in his own voice he reveals an ideological perspective." See Schnackenburg, 1980: 2:142; Dodd, 1963: 322–4.

37 Neyrey (2007: 137; cf. Schnackenburg, 1980: 2:138–42) states that, "The brothers make a positive *challenge* to Jesus. . . . Jesus *responds* by affirming spatial and temporal differences between them."

38 Talbert (1992: 144) sees a concentric pattern by the link phrase 'in secret' as follows: A: v. 1: "Jesus went about in Galilee, because the Jews sought to kill him"; B: vv. 2–4: "His brothers say to Jesus: Go to Judea, because no one works in secret if he seeks to be known";

generates *suspense*, the subsequent action of Jesus in v. 10 brings the exchange to a *surprise*. The rejection theme of the exchange works within the framework of *suggestion-negative reaction-positive action*.³⁹

The structural pattern of 7:1–10:21 places the dialogue between Jesus and the brothers (7:1–9) at the forefront, and that functions as an introduction to all the subsequent dialogues (cf. Van Tilborg, 1993: 15).⁴⁰ The *inclusio speech* of Jesus in vv. 6–8 prepares the reader toward the anticipated *time*. Jesus' total surrender to/dependence on God the Father and his emphasis on 'his own time' are key elements here.⁴¹ Jesus' role is outlined as one who acts according to the time and plan of God the Father. Malina and Rohrbaugh (1998: 141) say that, "Jesus' riposte to the challenge issued by his brothers (7:2–5) is simply to reject it for the present moment. . . . By suggesting that his hour has not yet come, however, Jesus implies that it soon will." This anticipated *time* factor is linked to the internal thread of the macro Johannine narrative (cf. Bultmann, 1971: 292–3).⁴² In the Cana incident, Jesus told his mother (2:4) that his hour has not yet come (cf. Keener, 2003: 704–5; Strachan, 1941: 198–9). While conversing with his brothers, the same expression is repeated twice (7:6, 8).⁴³ The delimitation of the text as a household dialogue and its analeptic and proleptic tendencies strengthen the dramatic nature and performative function of it (cf. Hitchcock, 1923/1993: 15–24). The reader of the story can notice a sudden shift from the character of Jesus as an 'eloquent dialoguer' in public (6:25–71) to a dialoguer who works in secret (7:1–9; cf. Van Tilborg, 1993: 13–5). The themes like Jesus' works versus the works of the world, his acts in public versus his acts in secret,

B': vv. 6–8a: "Jesus says to his brothers: Go yourselves, because although my time has not come, your time is always here"; A': vv. 8b–9: "Because his time had not fully come, Jesus remained in Galilee."

39 Refer to Duke, 1985: 111.

40 The dialogue-section of 7:1–9 is a continuation of Jesus' dialogues already in process with the Jews, the larger group of disciples, and the Twelve (6:22–71). Cf. Ashton, 1991: 330; Moloney, 1998: 232; Wise, 1992: 240.

41 Van Tilborg (1993: 16) states, "The opening and closing sentence deal with the *kairos* (7:6 and 7:8): the right and decisive moment that things happen. Jesus distinguishes between his own *kairos* and that of his brothers and sisters. He knows one single time which is determined from outside himself and to which he is subject."

42 The process time in John's story is beginning to slow down. If chaps. 2–4 depict a period of one year, chaps. 5–10 depict a period of about four months.

43 Though there is a shift from ἡ ὥρα in 2:4 to ὁ καιρὸς in 7:6 and 8, the basic idea expressed is synonymous. Stibbe (1993: 95) says that, "Important to the plot are the narrator's notations of time. There are indications of process time in John 7—'Not until halfway through the Feast' (v. 14) and 'On the last and greatest day of the Feast' (v. 37) are two of them."

showing himself to the world, his time, belief and unbelief conflict, and the activity of testifying make special impact upon the reader (cf. Stibbe, 1994: 5–31).⁴⁴ Through these the reader of the story anticipates the hour of Jesus.

In the narrative, the saying of Jesus is revelatory as it reveals his struggle within the family setting (cf. Bultmann, 1971: 293).⁴⁵ Köstenberger (1998: 145; cf. Smith, 1999: 167–8) says that, “Contrasted with the unbelief of Jesus’ own brothers is the loyalty of Jesus’ inner circle (cf. 7:2–5), and discipleship is the subject of various discourses (cf. 8:12, 31; 9:27–29; and chap. 10).” The belief-unbelief conflict of the story discloses the dramatic shift of the narrative. The narrator is successful in picking up the words, prefiguring the context, and arranging the dialogue to shape the overall structure of the narrative (cf. Windisch, 1993: 25–64). The Jewish enmity toward Jesus (after chaps. 2 and 5) is brought out in plain language here. Barton (1992: 229) says about Jesus’ brothers that “their unbelief is representative of the unbelief of ‘the Jews’ and of Jerusalem and Judea as a whole.”⁴⁶ While the brothers’ speech shows their attitude toward Jesus, Jesus’ speech reveals his attitude toward his brothers as they are of this world (cf. Dodd, 1963: 322–5). The elements like the selection of words, plot structure, characterization, and point of view help the reader to prepare himself for the forthcoming discussions (cf. MacRae, 1993: 103–13; Elam, 1980: 135–220). Through all these, the implied reader of the story is further informed the unknowing and unbelieving natures of humanity. The content of contrasting identities of Jesus and his brothers is framed within a *suggestion-negative response-positive action* dialogue. This formula helps the reader to recognize the conflict of the story and to move forward with anticipation.

Second Exchange (7:10–13)

The second exchange (vv. 10–13) is well connected to the previous “Household Dialogue” (i.e., the dialogue between Jesus and his brothers; vv. 1–9) with the help of a narrative link in v. 10.⁴⁷ While Ὡς δὲ is an explicit connecting link

44 John’s dialogue develops by the help of all these themes.

45 In 7:37–39, Jesus claims to be the source of life-giving water; in 8:12, Jesus presents himself as the life-giving light.

46 Jesus’ struggle both within his physical household (7:1–9) and public life (7:10–8:59) are delineated through the dialogues in the episode.

47 Bultmann (1971: 288–95) treats vv. 1–13 together as a single whole. But, the transfer of setting from the home atmosphere in Galilee to the community atmosphere in Jerusalem has to be considered here. See Keener, 2003: 703–11; Haenchen, 1984: 2:6–8; Talbert, 1992: 143–5.

to the previous exchange, the expressions such as οἱ ἀδελφοί (v. 10; cf. 3a, 5), τὴν ἑορτήν (vv. 10, 11; cf. vv. 2, 8) and ἐν κρυπτῷ (v. 10; cf. v. 4; cf. Bultmann, 1971: 294) show the synonymous expressions of the first two exchanges (see vv. 1–13; cf. Robertson, 1932: 120–1).⁴⁸ In vv. 10–13, the narrative expressions like ‘the Jews were looking for him’ (v. 11), ‘and there was considerable complaining about him among the crowds’ (v. 12), and ‘while some were saying . . . others were saying’ (v. 13) show different reactions within the community.⁴⁹ A reader of the exchange can understand the antagonistic tendencies of the Jews (and also a group of the crowd; vv. 11–13) with the help of the narrative inferences (cf. Chatman, 1978: 15–42).⁵⁰ The content of the utterance units develops in two-tier fashion within this exchange. The Jews’ question in v. 11b is introduced as part of an *implicit dialogue* and that is all about a search for Jesus (cf. Robertson, 1932: 120–1).⁵¹ The Greek expression ἐζητοῦν clearly marks the representative nature of the question. The complaining (γογγυσμός) among the crowds develops as an *explicit dialogue* in v. 12b: some were saying that “he is a good man”; and others were saying that “No, he is deceiving the crowd”

48 Lindars (1972: 285; cf. Painter, 1993: 292) says that, “this means that he has moved out into the open (v. 26), so that there is implied a progression from obscurity to clarity, from darkness to light (cf. 8:12).” As in 2:4–7 and 4:48–50 an initial unwillingness to be part of an action is reversed. Refer to Morris, 1995: 355; Hoskyns, 1947: 313; Lindars, 1972: 285–6; Lightfoot, 1956/1957: 176–7; Westcott, 1958: 117–8.

49 Neyrey (2007: 139) says that, “‘Seek’ is another of those pesky double-meaning words. Although it occasionally means friendly association with Jesus (1:38–39), in this context it means a hostile assault on him.” Keener (2003: 710) is of the opinion that, “That the crowd was divided (7:12; cf. 12:29) is not surprising; early Judaism was very diverse on a variety of matters, and a crowd of Jews from around the world gathered for the feast might prove even more diverse than our literary and epigraphic sources reveal.” See the ‘alternative personal pronoun’ here, i.e., οἱ μὲν ἔλεγον . . . ἄλλοι [δὲ] ἔλεγον. Cf. Wallace, 1996: 212–3. Fortna treats Ἰουδαῖος as part of his attempt to describe John’s theological use of locale in the FG. According to Fortna, John has used the word Ἰουδαῖος in the sense not of ‘Jews’ but in the sense of ‘Judean.’ Cf. Fortna, 1974: 89; Von Wahlde, 1982: 36; Painter, 1993: 288.

50 Brant (2004: 152; cf. Resseguie, 2001: 128) is of the opinion that, “there are numerous mentions of belief that is hesitant to declare itself openly because of ‘fear of the Jews’ (7:13; cf. 19:38; 20:19), and especially a fear of being put out of the synagogue (9:22; 12:42).”

51 Stibbe (1993: 93) says, “The group identified as the Jews in 7:11, 13 and 33 is hard to distinguish from the chief priests and Pharisees. The fact that they are taking an up-front role in looking for Jesus in 7:11, as well as their presence with the crowds in 7:35, would seem to indicate that they are not identical with the backstage hierarchy.” Cf. Lightfoot, 1956/1957: 176–7; Westcott, 1958: 117–8; Schnackenburg, 1980: 2:143–4; Lindars, 1972: 285.

(cf. Dodd, 1960: 352–3; Smith, 1999: 169).⁵² Painter (1993: 289; cf. Keener, 2003: 711) says that, “the crowd is viewed as distinct from the Jews in the fear of the Jews inhibited open debate about Jesus, 7:13.”⁵³ What Painter says here makes sense for the reader that the implicit dialogue in v. 11 and the conflicting verbal exchange in v. 12b are two entirely different conversations developing side by side among the people.

The second exchange is framed with the help of a literary device called *secrecy motif*: Jesus’ *secret travel* to Jerusalem (v. 10) and the crowd’s *secret discussion* about Jesus (v. 13) forms a *narrative inclusio* in which both the *implicit dialogue* (v. 11) and the *explicit dialogue* (v. 12b) are included (cf. Neyrey, 2009: 194).⁵⁴ The Jews’ question in v. 11 and the crowd’s opposing statements (i.e., one positive and the other negative) in v. 12b are to be considered as representative voices from different quarters (cf. Robertson, 1932: 120–1).⁵⁵ Whereas the question in v. 11 is about the destination of Jesus, the conflictive dialogue is about his identity (cf. Painter, 1993: 289). In v. 12b, the characters use their *judgments/perceptions* positively and negatively. As elsewhere, here too John resorts to the device of “contradictory voices” (7:12; cf. vv. 40–42; 9:16; 10:19–21; cf. Haenchen, 1984: 2:7–8; Brant, 2004: 46, 182).⁵⁶ Schnackenburg (1980: 2:143; cf. Stibbe, 1993: 93) states that, “The stylistic device of contradictory voices is one which the evangelist uses on several occasions (7:12b; cf. 7:40–42; 9:16; 10:19–21).” The antithetical nature of the dialogue is determined with the help of the expression γογγυσμός (‘complaining,’ v. 12).⁵⁷ While the first and third exchanges (vv. 1–9 and 14–36) develop as the ‘front of stage’ dialogues, the second one develops

52 Hendriksen (1961: 2:8) says that, “They saw in Jesus a mere demagogue, a man to be shunned, a false prophet, one who was interested in getting the crowd or mob (τὸν ὄχλον) on his side, ingratiating himself with the multitudes for selfish purposes.”

53 Haenchen (1984: 2:8; cf. Tenney, 1948: 131) says that, “the speakers in verse 13 are also Jews does not fit the picture depicted there (which is historically impossible) and is not therefore mentioned.”

54 Neyrey (2007: 140; cf. Painter, 1993: 290–2) says that, “The narrative audience knows that this public ‘seeking’ means a judgment against Jesus, ‘For fear of the Jews’ no one spoke openly of him.”

55 I.e., from the Jewish authorities and from the crowd. Bultmann (1971: 294) says, “Jesus’ previous activity disquiets the crowd at the feast; they raise question and counter-questions about him.”

56 Quast (1991/1996: 62) states that, “During the first few days in Jerusalem, even while Jesus remained out of sight, divisions arose among the people concerning him ([Jesus]; 7:12).”

57 Refer to Talbert, 1992: 144.

as a ‘rear of stage’ dialogue.⁵⁸ The dialogue elements (i.e., both *implicit* and *explicit*) within the narrative framework add dramatic features to the exchange (cf. Elam, 1980: 135–220).⁵⁹

The second exchange (vv. 10–13) not only functions as a secret/representative/conflictive dialogue but also as a connecting link to both the preceding and succeeding exchanges (vv. 1–9; cf. vv. 14–36; cf. Brant, 200: 218–9). Pryor (1992: 35) speaks about the linkage between the first two exchanges in the following words: “In the opening verses (7:1–13) John eventually translates Jesus from Galilee to Jerusalem.” In another sense, one can notice the way vv. 1–13 functions as a background for the central dialogue sections in the succeeding exchanges (cf. Keener, 2003: 708–11). The second exchange also functions as a subsidiary exchange that increases dramatic tension within the extended episode (cf. Smith, 1999: 169; Cory, 1997: 103). It discloses the diverse attitudes and reactions of the Jews/the crowd toward Jesus (cf. Haenchen, 1984: 2:6–8).⁶⁰ Within the extended episode, this section (vv. 10–13) shows the eagerness and expectations developed among the people concerning the person and work of Jesus. The features like conflict-orientation and characterization are noticeable elements of the exchange (cf. Bultmann, 1971: 294–5; Strachan, 1941: 199). The development of the conflict in vv. 11–13 is further reflected in the acute controversial sections in the following exchanges (cf. Brant, 2004: 204).⁶¹ Witherington (1995: 171) says that, “in vv. 11–13 there is a clear distinction made between the Jews who are seeking Jesus

58 Whereas the first and the third exchanges develop by highlighting the interactions between Jesus and his interlocutors in different contexts, the second exchange develops by representing the voices only of his interlocutors. In the second exchange, Jesus’ utterances are not represented; but, he is only looked at by representative characters from different angles. See the ‘front of stage’ and the ‘rear of stage’ developments of dialogues in John 4:1–42.

59 Mlakuzhyil (1987: 203) suggests that, “while 7:1–9 describes Jesus’ dialogue with his unbelieving brothers in Galilee, 7:10–13 mentions Jesus’ going up to Jerusalem secretly (7:10) and depicts the dramatic situation there . . . thus setting the stage for what is to come.”

60 As a ‘rear of stage’ dialogue, it can also be considered as complementary to the first and third exchanges. Its development from Jewish quest (v. 11) to crowd’s conflictive utterances (v. 12b) reveals the diverse natures of Jesus’ interlocutors. Jesus’ interlocutors are not only the supportive group within Judaism but also the rebellious group (i.e., the Jews with their quest about the destination of Jesus and one group of the crowd who say that “he [Jesus] is deceiving the crowd”).

61 Neyrey (2007: 140) says that, “There was ‘considerable complaining’ about him (7:12), a translation that masks the biblical term ‘murmuring,’ which identified hostile outsiders earlier (6:41, 43, 61).”

with malicious intent and the crowds who are divided about Jesus.”⁶² As Witherington says, the utterance units in the second exchange show: *first*, the conflictive natures among Jesus’ interlocutors; and *second*, the antithetical natures developed among the interlocutors toward Jesus (cf. Keener, 2003: 710–1). While the pure narratives take the reader backward to the past, the seams of dialogue within the narrative make the characters converse to the reader (cf. Motyer, 1997: 150; Chatman, 1978: 62–3). The language of the exchange, through interweaving both the pure narratives and the utterance units, is rhetorical as the reader of the text is persuaded to interact with the narrator and the characters (cf. Traugott and Pratt, 1980: 1–40; Vorster, 2009: 505–78). While the content of the dialogue is the destination and identity of Jesus, the form used to convey the message is both implicit and explicit dialogues. The narrator of the story persuades the reader to take sides with Jesus the ‘good man.’

Third Exchange (7:14–36)

The content of the third exchange (vv. 14–36) can be viewed as follows.⁶³ After discussing the conflict-centric ‘community dialogue’ in vv. 10–13, the narrator sets the time (ἡδὴ δὲ τῆς ἑορτῆς μεσοῦσης) and place (εἰς τὸ ἱερὸν) of the event, and the entry (ἀνέβη Ἰησοῦς) and activity (ἐδίδασκεν) of the protagonist for the third exchange (v. 14).⁶⁴ In vv. 14–36, the expressions such as ‘the Jews were astonished at it, saying’ (v. 15a), ‘the crowd answered’ (v. 20a), ‘now some of the people of Jerusalem were saying’ (v. 25a), ‘yet many in the crowd believed in him and were saying’ (v. 31a), and ‘the chief priests and Pharisees sent temple police to arrest him’ (v. 32b; cf. Strachan, 1941: 199–200) raise perplexity concerning the identity of Jesus’ interlocutors.⁶⁵ Stibbe (1993: 93) is of the view that, “The crowds in chap. 7 are a diverse and lively community. Their diversity

62 Witherington (1995: 171) further comments that, “Verse 13 makes clear the distinction. The crowds would not speak openly about Jesus because of the fear of the Jews (i.e., Jewish authorities opposed to Jesus).”

63 Dodd (1960: 346) divides vv. 14–36 into two self-contained dialogue sections (vv. 14–24 and vv. 25–36). But in our analysis we consider vv. 14–36 as a single unit where Jesus is the constant dialoguer with several groups of people. The main thing to notice here is that there is no change of setting from vv. 14–24 to vv. 25–36. For information about “the circumstantial relation between meaning and content,” refer to Barwise, 1988: 23–38.

64 Neyrey (2007: 140) says that, “While Jesus remains in private (7:10), he cannot be arrested. But when he appears in the Temple (7:14), a trial immediately ensues (see 10:22).” Refer to Köstenberger, 2004: 232; Schnackenburg, 1980: 2:145.

65 The Pharisees belonged to the Sanhedrin, not as a party, but as members of a group of men who knew the Scriptures. Josephus points to the Pharisees’ influence among the

is suggested by the division of opinion about Jesus within their ranks.”⁶⁶ What Stibbe says here is important to consider in the process of analyzing the content of the exchange. As vv. 14–36 develops, the verbal conflict between Jesus and his interlocutors becomes acute at some intervals (cf. v. 20).⁶⁷ The appearance of the Sanhedrin and the temple police (v. 32) brings a judicial coloring for the exchange (cf. Painter, 1993: 295). Toward the end of the exchange, yet another ‘community dialogue’ is brought to the notice of the reader (vv. 35–36).⁶⁸ The following discussion may help us to know more details about the interactive dynamism at vv. 14–36.

In the dialogue sections, Jesus is the constant speaker and his interlocutors are representative characters at several intervals (cf. vv. 15a, 20a, 25a, 31a, 32b, 35a).⁶⁹ On the basis of the changes of his interlocutors, one can organize vv. 15–36 into a chain of dialogues interconnected to one another: *first*, Jesus and the Jews (vv. 15–19); *second*, Jesus and the crowd (vv. 20–24); *third*, Jesus and the people of Jerusalem (vv. 25–30); *fourth*, the believing from the crowd (v. 31); *fifth*, Jesus and the temple police (vv. 32–34); and *sixth*, Jews among themselves (vv. 35–36; cf. Stibbe, 1993: 92–4). It begins as a dialogue between Jesus and the Jews (vv. 15–19; cf. Von Wahlde, 1982: 44). Jews express their astonishment (ἐθαύμαζον) concerning the teaching of Jesus by raising a question (v. 15; cf. Haenchen, 1984: 2:13).⁷⁰ Jesus’ response to them in vv. 16–19 clarifies the following four aspects: (1) his teaching (διδάχη) is of God the Father, one who sent him (v. 16); (2) only those who resolve to do the will of God understand the source of his teaching (v. 17; cf. Neyrey, 2009: 200); (3) he is true because he seeks the glory of the Father (v. 18); and (4) the Jews are not observers of the Mosaic law and that is evident through their looking for an oppor-

people. See, John 3:1; 7:32, 45; 11:47, 57; 12:42; and 18:3; also see *Ant.* 13.10.5 §288; 18.1.4 §17; see Westerholm, 1992: 614. Refer to Köstenberger, 2004: 235–8; Brown, 1966: 310–18.

66 Cf. Beasley-Murray, 1987: 108–13; Hendriksen, 1961: 2:9–20; Tenney, 1948: 132–4; Westcott, 1958: 118–23.

67 Lincoln (2000: 15) sees seven major discourses (cf. 3:1–21; 4:1–26; 5:19–47; 6:22–59; 7:14–39; 8:12–59; 10:1–18) in the Book of Signs alongside of the seven signs. He uses the term discourse referring to speech material.

68 Schnackenburg (1980: 2:145) points out that, “The account of the second half of the festal week in Jerusalem—what Jesus said during it, and what reactions this provoked among his hearers, both people and leaders—forms a unity (extending to v. 36).”

69 See Von Wahlde, 1982: 44; Schnackenburg, 1980: 1:287; Fortna, 1974: 91; Chilton, 1992: 398–405.

70 The picturesque imperfect active of ἐθαύμαζον means “were wondering.” Cf. Robertson, 1932: 122.

tunity to kill him (v. 19; cf. Robertson, 1932: 124; Keener, 2003: 712–3).⁷¹ In this *question-and-answer dialogue* Jesus evidences the following things: his mission as one who is sent from the Father, his source of teaching, his truthfulness, and the malicious attitude of his interlocutors. He proves his argument rhetorically and apologetically.

As the crowd enters the scene the *second* level of the dialogue takes place (vv. 20–24; cf. Watson, 1992: 605–9; Von Wahlde, 1982: 44). The crowd firstly pose an accusation against Jesus (v. 20a) and then raise a question (v. 20b). Their question is directly linked to the previous response of Jesus to the Jews (v. 19; cf. Painter, 1993: 293).⁷² Witherington (1995: 172) says that, “At this point the dialogue becomes exceedingly vitriolic.”⁷³ In vv. 21–24, Jesus makes another four-fold response pointing out the following things: (1) the crowd’s astonishment at his work (v. 21b; cf. 5:1–18); (2) Moses gave them circumcision and they do that on the Sabbath (v. 22; cf. Loader, 1997: 461, 467–8); (3) while on the one hand, they believe that by performing circumcision on the Sabbath the law of Moses may not be broken, on the other, they think that by healing a man on the Sabbath Jesus is breaking the Sabbath (v. 23; cf. Moo, 1984: 3–49; Neyrey, 2009: 200); and (4) his interlocutors are judging by appearance, not with right judgment (v. 24; cf. Keener, 2003: 714–17; Lincoln, 2000: 33).⁷⁴ In the second part of the dialogue, Jesus answers the surprise question of the crowd succinctly.

71 Meaning “instruction,” “the giving of instruction,” “teaching,” Mark 4:2; 12:38. “Instruction,” “what is taught,” “doctrine,” Matthew 16:12; John 7:16, 17. “Mode of teaching and kind of doctrine taught,” Matthew 7:28; Mark 1:27. Neyrey (2007: 140) says that, “He [i.e., Jesus] testifies first that indeed he has ‘schooling’ from a learned and powerful authority: ‘My teaching is not mine, but his who sent me’ (7:16).” What Maniparampil (2004: 267) says in the following lines is senseful: “His [Jesus’] teaching is true because God is the Truth. His authority is not juridical or canonical, but personal and ontological in the sense that he is in permanent union with his father.”

72 Robertson (1932: 124) says that, “They [i.e., the Jews] marvelled at Christ’s ‘ignorance’ and boasted of their own knowledge of the law of Moses. And yet they violated that law by not practising it.”

73 Carson (1991: 314) states, “Their counter-accusation, *You are demon-possessed* (lit. ‘You have a demon’), is probably their explanation for what they judge to be insane behavior, a connection that others later make (cf. 10:20, ‘He is demon-possessed and raving mad’).”

74 Neyrey (2007: 141; cf. Carson, 1982: 66–7, 82) says that, “His [i.e., Jesus’] defense uses the standard argument of *qal wayyomer* or a fortiori reasoning. If Jesus is guilty for healing on the Sabbath, then so are they for circumcizing on the Sabbath.” In v. 24 [i.e., “Do not judge by appearances, but judge with right judgment”], Jesus voices the correct ideological point of view of the gospel. Cf. Resseguie, 2005: 178, 250; Motyer, 1997: 130–2; Quast, 1991/1996: 62–3.

The interaction of the people of Jerusalem with Jesus and his response to them in vv. 25–30 introduce the *third* level of the exchange (cf. Stibbe, 1993: 93; Keener, 2003: 718–9).⁷⁵ The Jerusalemites speak as if they are strangers to the scene and distinct from the Jews and the crowd (vv. 25–27; cf. vv. 15–24).⁷⁶ Their speech arrays four important things: (1) their surprised question in v. 25b makes the reader aware that Jesus' utterance in v. 19 is true whereas the utterance of the crowd in v. 20 is false; (2) the Jews conspire in secret against Jesus, but they are afraid to speak openly (v. 26a); (3) their second question marks their perplexity about the attitude of the Jewish authorities toward Jesus (v. 26b; cf. Keener, 2003: 718); and (4) their final statement points out their familiarity with Jesus' worldly background that is contrary to the expectations concerning the coming Messiah (v. 27; cf. Bultmann, 1971: 296; Quast, 1991/1996: 64).⁷⁷ Schnackenburg (1980: 2:145) says that, "As Jerusalem residents, they are aware of the attitude and intentions of the leading group in the capital. Their second question shows that it is the members of the Sanhedrin (οἱ ἄρχοντες) that they have in mind." Jesus' response to the Jerusalemites in vv. 28–29 clears up three important things: (1) his interlocutors' 'into know' about him is false (v. 28a); (2) the reality of their 'not into know' concerning his true identity (v. 28b); and (3) his 'into know' about the identity of one who sent him (cf. Haenchen, 1984: 2:16; Cory, 1997: 100).⁷⁸ Through Jesus' response in vv. 28b–29 the narrator implicitly indicates that Jesus is 'in the know' both of his interlocutors and of his Father (cf. Thompson, 1988: 13–25). The narrator closes the third part by describing the Jewish attempt of arrest and their frustration, and concerning the expected hour of Jesus (v. 30; cf. Resseguie, 2005: 188; Neyrey, 2009: 202–4).⁷⁹

75 As Witherington (1995: 172) says, "John 7:25 opens a new subsection of this ongoing dialogue."

76 While Jesus says that they are looking for an opportunity to kill him, the crowd surprisingly asks that "who is trying to kill you?" But the Jerusalemites say that "Is not this the man whom they are trying to kill?"

77 Schnackenburg (1980: 2:146) states that, "The surprise of these people that Jesus is able to speak 'openly' is all the more intelligible if v. 25 follows straight after v. 14, since the subject of v. 13 was the fear in the temple." Neyrey (2007: 143; cf. Thompson, 1988: 19–25; Sproston, 1985: 80) says that, "In the Greco-Roman world, a person's origins greatly determined his worth and honor. But the demand that the Messiah's origins be *unknown* is strange indeed."

78 Refer to Robertson, 1932: 127; Ridderbos, 1987/1997: 268–9; Barrett, 1978: 322–3; Lindars, 1972: 293–4.

79 Ridderbos (1987/1997: 269; cf. Asiedu-Peprah, 2001: 45) points out that, "For despite all their scheming they are kept from striking out at him. . . . But the real reason they could

The question from among the ‘believing-crowd’ in v. 31 opens up the possibility of a *fourth* level of interaction.⁸⁰ The narrator indirectly relates that there was a division among the crowd between those who believe in Jesus and those who do not believe (v. 31).⁸¹ The minority believers’ astonishment toward the majority group is implicitly represented in v. 31b.⁸² A *fifth* level (vv. 32–34) is set as the temple police come on the stage to arrest Jesus and he interacts with them. He states a tri-tier speech here: (1) about his ‘now’ and his ‘later’ (v. 33); (2) about their ‘search’ for him and their ‘will not find’ (v. 34a; cf. Cory, 1997: 100–1); and (3) about his ‘being’ as ‘I am’ and their ‘cannot’ (v. 34b; cf. Haenchen, 1984: 2:16–7; Neyrey, 2009: 205).⁸³ A dialogue is implicit in the fifth level as the narrator informs the reader the purpose of temple police’s arrival and about the timely response of Jesus (cf. vv. 32–34). The *final* level is a community dialogue among the Jews as a result of the previous five levels of dialogues.⁸⁴ Jesus’ statements in his final utterance (v. 34) make them think that he intends to go to dispersion (τὴν διασποράν) among the Greeks and teach them (vv. 35–36; cf. Bultmann, 1971: 306–9; Strachan, 1941: 200).⁸⁵ All these levels together manifest the content of the dialogue, as one reflects the conflicting worldviews of Jesus the Messiah (one who is sent by the Father) and his Jewish counterparts (the expectants of the coming Messiah). Thus the dialogue fulfills the statement of the narrator, “He came to what was his own, and his own people did not accept him” (1:11; cf. Carter, 1990: 39).

The form of the third dialogue can be analyzed as follows. Whereas the process-time of the current exchange is at the middle of the festival (v. 14), the

not was that the divinely appointed ‘hour,’ the hour of Jesus’ suffering and death, had not yet come.”

- 80 For more details about the diverse Jewish communities in John, refer to Von Wahlde, 1982: 33–60; Bratcher, 1975: 401–9; Schnackenburg, 1980: 1:286–7; Fortna, 1974: 58–94.
- 81 Haenchen (1984: 2:16; cf. Schnackenburg, 1980: 2:148) observes that, “Verses 31–36 form the second subsection, a kind of interlude or intermezzo.”
- 82 Robertson (1932: 128) says that, “Proleptic position of Ὁ Χριστός again as in 27, but ἔλθῃ with ὅταν rather than ἐρχήται, calling more attention to the consummation (whenever he does come).”
- 83 Keener (2003: 720) says that, “Jesus’ warning that they would ‘seek’ him too late to find him (7:34) may echo the biblical prophets; the warning was permanent for his enemies (8:21) but his followers would experience the separation only temporarily (13:33, 36).”
- 84 For more details about the identity of the ‘Jews’ here, refer to Von Wahlde, 1982: 44–5; Bratcher, 1975: 406; Schnackenburg, 1980: 1:286–7; Fortna, 1974: 90; Bennema, 2009: 38–46.
- 85 “Dispersion” or “Diaspora” means literally “scattering.” See McKnight, 1992: 259–65; Edwards, 1992: 312–7; Ridderbos, 1987/1997: 271; Witherington, 1995: 173. See the usage of transitional conjunctions (i.e., οὖν) in vv. 25, 28, 33, and 35. Cf. Wallace, 1996: 674.

following exchange happens on the last day of the festival (v. 37; cf. Powell, 1990: 36–8; Genette, 1980: 33–5).⁸⁶ In this way, the narrator maintains a succession of events in a rhythmic fashion (cf. Chatman, 1978: 17–9; Tolmie, 1999: 97–9). The narrator attempts to link chap. 7 with chaps. 5 and 6.⁸⁷ As the episode works as a sequence to the preceding episodes, it also works within the larger outline of the Feast of Tabernacles events (7:1–10:21). Thus the *analeptic* and *proleptic* development of the exchange within the larger Johannine framework is noticeable (cf. Chatman, 1978: 64; Genette, 1980: 48–79).⁸⁸ Tenney (1948: 132) says that, “His [Jesus’] teaching took the form of a paradox, asserting both authority (v. 14) and subordination (v. 16), offering a pragmatic test (vv. 17–19), and issuing in an argument (vv. 21–24).”⁸⁹ While Mlakuzhyil and Schnackenburg emphasize Jesus’ self-revelatory aspects, Tenney takes up the paradoxical nature of the utterance units. But all of them highlight Jesus’ pedagogical interests through the dialogue. The interconnectedness of narratives, self-revelatory but paradoxical nature of the dialogues, aesthetical and rhythmic flow of thought, recombination of events, and mutation of style are well maintained within the exchange (cf. Windisch, 1993: 25–64; Chatman, 1978: 43–95).

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- 86 Talbert (1992: 145; cf. Lindars, 1972: 286) analyzes the rest of chaps. 7 and 8 as follows: “The discourse material that follows held together by an inclusion (7:14: ‘into the Temple’; 8:59: ‘out of the Temple’). It breaks into two self-contained sections of dialogue, 7:14–52 and 8:12–59, focused on the question of whether or not Jesus is the Christ. The first, 7:14–52, falls into two subunits that loosely correspond to one another: vv. 14–36 and vv. 37–52.”
- 87 Stibbe (1993: 91) says that, “In 5:19–47, Jesus delivers a long speech in the style of a legal defence. In chap. 6, Jesus delivers an equally long speech, this time in the didactic style of the rabbinic homily. In the discourse material of 7:14–44 there are important didactic elements. However, the forensic overtones of this material mark it out as yet another trial scene.”
- 88 Mlakuzhyil (1987: 203) says that, “Jesus’ self-manifestation ‘in the middle of the feast’ and the mixed reactions it provokes (7:14–36) are described in three connected units: first, the divine origin of Jesus’ teaching and work (7:14–24); second, division among the people about his messianic mission (7:25–31); and third, officers sent by the chief priests and Pharisees to arrest him (7:32–36).” Mlakuzhyil’s analysis is much closer to what we have already seen in our structuring of the exchange. But we have seen the way six sub-exchanges are working within the framework of vv. 14–36. The central unit (i.e., vv. 25–31) is demarcated by a double inclusio (*houtos*: 7:25, 26, 31; *ho Christos*: 7:26, 31). The entire exchange is arranged between two community dialogues (cf. 11–13, 35–36). Thus forms another *inclusio*.
- 89 Schnackenburg (1980: 2:145) says that, “His [Jesus’] ‘teaching’ in the temple (vv. 14, 28; cf. 8:20) simply provides a framework for his self-revelation; it leads to objections and interpretations which are the occasion for still further, starker self-utterance.”

The exchange develops with the help of several speech forms and literary devices (cf. Windisch, 1993: 47; Tolmie, 1999: 39–59).⁹⁰ The following are the forms and literary devices identified in Jesus' speech: *agency speeches* (vv. 16–18, 28–29, 33–34),⁹¹ *glory-focused speech* (v. 18), *descriptive speech* (v. 22a), *ascension speech* (vv. 33–34), *judgment speech* (v. 24; cf. Motyer, 1997: 130–2),⁹² *controversial statements* (vv. 19, 21–24), *work statement* (v. 21), *question/rhetorical question* (vv. 19, 23), *contrast/paradox/antithesis* (vv. 18, 23, 28–29; cf. Cory, 1997: 100–1), *revelation of disobedience and violence* (v. 19; cf. O'Day, 1986: 1–2), *intertextuality* (vv. 19, 22–23),⁹³ *traditional belief* (v. 22), *irony* (vv. 25–31, 35; cf. Duke, 1985: 48, 52, 91–2; Brant, 2004: 182), *warning* (v. 24), *self-revelation* (vv. 28–29, 33–34; cf. Thompson, 1988: 19–25; O'Day, 1986: 1–2), *mashal/riddle* (v. 34),⁹⁴ *forensic overtones*,⁹⁵ *prophetic utterance* (vv. 33–34)⁹⁶ and *enigmatic pronouncement* (vv. 33–34).⁹⁷ Jesus' interlocutors use forms/literary devices such as: *questions* of different sorts (vv. 15, 20, 25, 26b, 31, 35–36),⁹⁸ *accusation* (v. 20a; cf. Smith, 1999: 170), *exclamation* (v. 26a), *messianic speech* (vv. 26b–27, 31b; cf. Thompson, 1988: 19–25; Lincoln, 1994: 6–7),⁹⁹ *knowing-and-unknowing contrast*

90 O'Day (1987: 12) says that, “we readily recognize that the NT narratives, particularly the gospels, are composed of different literary forms and types of literary expression—miracle story, parable, pronouncement story, discourse, dialogue, proverbs, and others.” While O'Day only identifies the major forms within the narrative framework, one also has to look at the minor literary expressions within it.

91 Ridderbos (1987/1997: 262) says that, “In all these dialogues, to be sure, the one great issue is that Jesus was sent by the Father. But each time the perspective from which this issue comes up is different.”

92 Ridderbos (1987/1997: 266) states that, “He [Jesus] ... speaks not only to those who as judges or rulers of the people are called to judge but to all who, in their conversations, discussions, and criticisms, set themselves up as judges over him” (cf. v. 24).

93 For more descriptions about the relationships and differences between Jesus and the authority of the Mosaic Law, refer to Moo, 1984: 3–49. Cf. Barrett, 1978: 318–22; Glasson, 1963; Bennema, 2005: 89–92.

94 Stibbe (1994: 23) observes that, “When confronted by the divided crowds in Jerusalem, Jesus utters a very strange saying.... The crowd, however, interprets the riddle incorrectly—at a literal level” (7:34; cf. 8:21//7:35).

95 See Neyrey, 2009: 198; Loader, 1997: 461, 467–8.

96 For details about Jesus' role as a prophet, refer to Reinhartz, 1989: 3–16.

97 For more details about the use of ‘enigmatic language’ in John, refer to Hamid-Khani, 2000: 33–61.

98 Forms like ‘ordinary,’ ‘rhetorical,’ and ‘surprise’/‘astonishment’ questions. Cf. Ridderbos, 1987/1997: 262.

99 Quast (1991/1996: 64; cf. Strachan, 1941: 199–200) says that, “Jesus actually meets all the messianic requirements: his ultimate place of origin remains hidden; he has descended

(vv. 26–27; cf. Neyrey, 2007: 145),¹⁰⁰ *misunderstanding* (vv. 35–36; cf. Culpepper, 1983: 157; Quast, 1991/1996: 64) and *community speech* (vv. 35–36).¹⁰¹ The *challenge and riposte method* is one of the striking features of the dialogue in vv. 14–36 (cf. Malina and Rohrbaugh, 1998: 146–53). The internal nature of dialogues are determined by narrative expressions like γογγυσμός ('complaining,' v. 12), ἐδίδασκεν/διδάσκων ('teaching,' vv. 14, 28, 35),¹⁰² ἐθαύμαζον ('astonishment,' v. 15), λέγοντες/ἔλεγον and εἶπεν/εἶπον ('saying,' vv. 11, 12, 15, 25, 31, 33, 35), ἔκραξεν ('cried out,' v. 28),¹⁰³ γογγύζοντος ('muttering,' v. 32) and ἀπεκρίθη ('answered,' vv. 16, 20, 21; cf. Painter, 1993: 295). All the above mentioned utterance forms and quoting formulae work dynamically and coherently within the framework of the exchange (cf. Botha, 1991: 71–87; Brooks, 1984: 5). And all these components add flavor to the dramatic portrayal of the story (cf. Elam, 1980: 135–191; Genette, 1980: 172–73).

While level # one, two and three develop in *question-and-answer format*, level # four exists in the form of an *implicit dialogue*. The implied nature of the fourth level of dialogue becomes explicit through its narrative format: (1) Jesus' talk (vv. 28b–29); (2) attempt to arrest and its subsequent frustration (v. 30); (3) crowd's belief in Jesus (v. 31a); and (4) the subsequent question (v. 31b).¹⁰⁴ While level # five develops as yet another *implied dialogue* where the reader is informed that Jesus is responding to the temple police (vv. 32–34), in level # six a community dialogue is in the view (vv. 35–36). While Jesus remains as an evergreen character all through the exchange, his interlocutors represent different kinds of people (cf. Painter, 1993: 288–95). Thus the plot development of the exchange is cohesive and developmental (cf. Chatman, 1978: 62–3). The

from heaven and been revealed by the prophet like Elijah, John the Baptist; finally, his natural birthplace was Bethlehem. Jesus truly is the Messiah, as those with the Spirit will discern."

100 Cf. Barrett, 1978: 322–3; Schnackenburg, 1980: 2:147; Westcott, 1958: 120–1.

101 Broadhead (1996: 21) is of the view that the stories of the gospels operate within a community of faith which worships, proclaims, debates, reflects, and writes. In our analysis of Johannine dialogues, we can notice the struggles of the faith community within the extended Jewish community context.

102 See Schnackenburg, 1980: 2:145; Ridderbos, 1987/1997: 261; Lindars, 1972: 286.

103 Smith (1999: 172–73) states that, "At least to the crowd, Jesus' response (v. 28) is quite mysterious. The NRSV takes Jesus' initial sentence as a statement, although it could be taken as a question, in which case Jesus would be explicitly challenging their knowledge of him."

104 All these elements within the narrative are instrumental in deciding the dialogical nature of the fourth level of dialogue. Though the dialogue is implicit, the narrative sequence of events makes it an explicit one.

use of *repetition* in v. 36 (cf. v. 34) discloses the perplexity of Jesus' interlocutors, and thus the dialogue of the third exchange ends up as an open-ended one. A conflict is well-developed; whereas one group accepts Jesus as the Messiah, the majority vehemently deny his messiahship (cf. Powell, 1990: 42–4). While Jesus' speech units are getting shorter from longer (cf. vv. 16–19, 21–24, 28–29, and 33–34), his interlocutors' utterance units are showing signs of increase (cf. vv. 15, 20, 25–27, 31, 35–36).¹⁰⁵ While Jesus' statements express self-revelatory aspects, his interlocutors' sayings show their mixed feelings concerning him (cf. Smith, 1999: 169–74).¹⁰⁶ The dialogue has tenets of *messianic focus*, *glory/hour centeredness*, *belief-unbelief distinction*, and *Moses-Jesus ideological conflict* (cf. Painter, 1989: 36).¹⁰⁷ The major tenets of the exchange are *question-and-answer sequence*, *challenge-and-riposte style*, *paradox*, *forensic overtones*, *controversial nature*, *self-revelatory format* and *pedagogical development*. The overarching tenet of the dialogue can be considered as a *religious-theological controversy in challenge-and-riposte format*.¹⁰⁸

The function of the dialogue in vv. 14–36 can be viewed as follows (cf. Chandler, 2002/2007: 189). The dialogue in chaps. 7–8 is not sign-centric as in the case of the episodes in 5:1–47 and 6:1–71; but it tends to be connected to one of the previous signs (v. 21; cf. chap. 5).¹⁰⁹ Wead (1970: 1) says about its backward movement in the following words: “The present event cannot be properly understood without knowledge of what was past and the past events are not complete without knowledge of the effects which they caused.”¹¹⁰ The

105 While Jesus' first two utterances (vv. 16–19, 21–24) are framed within four verses each, his last two utterances (vv. 28–29, 33–34) are framed within two verses each. While his interlocutors' three utterances (vv. 15, 20, 31b) are framed in single verses, their utterances in vv. 25–27 and 35–36 are framed in three and two verses respectively.

106 It is one of the techniques of John to leave space for the reader to find answer to many of his discussions.

107 Daise (2007: 18) considers the section vv. 11–44 as a pericope that “provokes controversy and elicits belief.” For more details about “Jesus and the Authority of the Mosaic Law,” refer to Moo, 1984: 3–49.

108 It can also be called a *religious-theological controversy in question-and-answer format*.

109 Smalley (1978: 197) says that, “John often treats his speech material dramatically in association with his signs material, perhaps by expanding an episode which he discovered in his source. But there is more that can be learned about the way the fourth evangelist uses the discourses in his gospel.”

110 Wead (1970: 1) says that, “Often a movie or novel will begin with an event and then move back into the past to show earlier events which preceded the opening event. This movement is necessary because the relationship between the event and its past is such that the one effects the other's meaning.”

development of the episode happens through conflict and characterization and that further result in thematic development. The dialogue includes the usual Johannine thematic/literary trends like messianic utterances (cf. vv. 26, 31), pedagogical/didactic terminologies (vv. 14, 15, 16, 17, 28),¹¹¹ continuous astonishments, perplexities, misunderstandings and unknowing of the interlocutors (vv. 15, 21, 35–36),¹¹² Jesus' representation as one who is sent (vv. 16, 18, 28, 29, 33), Moses/Sabbath/law terminologies (vv. 19, 22, 23; cf. Moo, 1984: 3–49; Loader, 1997: 461, 467–8),¹¹³ killing/angry/arrest attempts (vv. 19, 20, 23, 25, 30, 32; cf. Orchard, 1998: 32–47; Painter, 1989: 36), awaiting the hour of Jesus (v. 30),¹¹⁴ glory-focus (v. 18), enigmatic pronouncement (vv. 33–34)¹¹⁵ and belief-unbelief conflicts (v. 31; cf. Daise, 2007: 18).¹¹⁶ The role of the narrator as a figure who builds suspense and surprise to the story is conspicuous at several intervals. All these aspects increase the stylistic aspects of a drama (cf. Tan, 1993: 26–49) and lead the reader forward to the anticipated events.¹¹⁷ The dialogue, thus, functions and progresses as one between Jesus the protagonist and his Jewish counterparts and their diverse worldviews (cf. Thompson, 1988: 19–25). This antithetical tone and language of the dialogue invite the attention of the reader to take side with the protagonist of the story (Lategan, 2009: 457–84; Traugott and Pratt, 1980: 1–19).

Jesus' representation from the 'heavenly' Father and his dialogue with the 'earthly' people adds dramatic features to the exchange. Smalley (1978: 192–93) says that, "This Johannine ambivalence accounts for all the 'ups and downs' and 'comings and goings' in the gospel. John has two theatres in mind at once. The Son of man has descended from heaven and will ascend into heaven." The

111 Cf. Jesus' activity of teaching (6: 59; 7:14–17, 28; 8:2, 20; 18:19–20); he is addressed as teacher (1:38; 3:2; 8:4; 11:28; 13:13–14; 20:16); and his revelatory teaching from God (3:34; 7:16–17).

112 In v. 36, Schnackenburg (1980: 2:150) observes the *bewilderment* or *puzzlement* of Jesus' unbelieving hearers.

113 Also see the appearance of the term 'circumcision' in vv. 22 and 23.

114 Smith (1999: 173) is of the opinion that, "Who then tried to arrest Jesus (v. 30) is not entirely clear. Apparently not the whole crowd, for many of them believed in him (v. 31). Quite possibly this statement simply points ahead to the next attempt to arrest Jesus (vv. 32–52). That the effort failed reflects the fact that Jesus' hour has not come (cf. 2:4; 12:23)."

115 See Carson, 1991: 320; Bruce, 1983: 180; Barrett, 1978: 324–5; Lindars, 1972: 295–6.

116 Belief/unbelief conflict again comes into play as it is the internal thread of the central narrative.

117 The themes of the exchange, like the secrecy motif, will of God, human glory versus God's glory, law, circumcision, Sabbath, judge/judgment, Messiah, signs, and dispersion, are closely linked to the characters and their roles and movements.

following things are decisive in order to understand the dramatic function of the dialogue: *first*, the narrator intends to present Jesus as one 'from above' over against his interlocutors who are 'from below'; *second*, Jesus' role is presented as one from the Father over against Moses the law-giver and teacher of Israel (cf. Moo, 1984: 3–49); *third*, the *question-and-answer* methodology of this dialogue section reveals Jesus' interactive stature and availability for people's query concerning his person and work; and *fourth*, the plot of the narrative is structured, first, as a division within the Jewish community about Jesus (vv. 10–13), then, a stratification of the believing from the unbelieving with the help of dialogues (vv. 14–34), and, then, by a community dialogue (vv. 35–36).¹¹⁸ All these aspects reveal the unique role of Jesus as the protagonist within the episode. Moreover, all these aspects engage the reader in relation to the characters and the narrator of the story.¹¹⁹ The reader is expected to fill up the 'gaps' through his/her active involvement with the text (cf. Davies, 1992: 27–31).¹²⁰

The narrator employs some important hermeneutical principles to present Jesus and his dialogues with a professional touch. He uses professionalism of a story teller in order to narrate the person, work, movements, point of view and dialogues of Jesus effectively and contextually (cf. Ensor, 2006: 14–33).¹²¹ The narrator employs hermeneutical principles like *corporate personality* or *representation*,¹²² *typology*,¹²³ *eschatological fulfillment*¹²⁴ and *messianic presence* to present the story persuasively to the reader.¹²⁵ He also maintains unity of topic circumscribed around the personality of Jesus.¹²⁶ Cullmann (1975: 4)

118 Refer to Smalley, 1978: 192.

119 Cf. Lategan, 2009: 457–84; Reinhartz, 2001: 17–31; Powell, 1990: 11–22.

120 Lategan (2009: 478) is of the view that, "The text contains 'gaps' of different kinds that anticipate the involvement of the reader in various degrees. In most cases, this participation is assumed without further comment."

121 Here *professionalism* means that the high standard one expects from a person who is well-trained in a particular job. Here we consider John as an expert in hermeneutical/interpretative developments.

122 Cf. Snodgrass, 1991: 461; Hays and Green, 1995: 42.

123 A method of interpretation with set rules in particular but a way of thinking. It argues for OT texts as 'prefiguration' of what God would do in the NT, especially through the work of Jesus and the church. Glasson (1963: 48) says, "In approaching John 7 we must remember that in the Old Testament and in later writings, the manna and the water from the rock are often linked together."

124 Cf. Longenecker, 1975: 95.

125 See Snodgrass, 1991: 419.

126 Moody Smith (1984: 82) says that, "The fact that the redaction-critical analysis of the miracle complexes in John tends to isolate simpler miracle stories of similar type which

points out that, “For it is beyond question that a degree of unity can be followed right through the Gospel: unity of language, unity of style and indeed unity of theological purpose.”¹²⁷ Jesus’ self-revelatory aspects are demonstrative of the limitations of his interlocutors (cf. Stibbe, 1993: 91–2).¹²⁸ This factor is actualized through the bewilderments and puzzlements of his interlocutors on several occasions. Moreover, ignorance and misunderstanding on the part of the opponents are used as dynamic features to foreground the omniscient personality of Jesus. The performative function of the dialogue is obvious in the narrative depictions of the exchange.¹²⁹ All these means help the implied reader to gather further information about the protagonist and his interlocutors.¹³⁰ The narrator also employs all the above mentioned literary dynamisms to foreground the antithetical worldviews of Jesus’ interlocutors.

Fourth Exchange (7:37–44)

The fourth exchange (7:37–44) begins with a setting description (v. 37a): *first*, “on the last day of the festival, the great day” (cf. Genette, 1980: 33–35); and *second*, “while Jesus was standing there.”¹³¹ The narrator gives his reader hints that another dialogue has taken place at the temple precincts. Jesus’ pronouncement in vv. 37b–38 is addressed as ἔκραξεν λέγων (‘cried out,’ v. 37; cf. 28), i.e., a loud proclamation (cf. Dodd, 1960: 348). His utterance in vv. 37b–38 has two parts: *first*, an invitation for those who believe so that they may come

seem in many cases to have been the basis for the development of distinctly Johannine discourses and dialogues.”

- 127 Lothe (2000: 6) says that, “The process of writing, of which narration is a trace, carries with it a number of narrative devices and combinations, which all contribute to constituting discourse.” Cf. Windisch, 1993: 25–64; Fairclough, 1992: 1–11; Lee, 2004: 163–218; Smith, 1984: 175–6; Anderson, 2007: 133–59.
- 128 Ridderbos (1987/1997: 272) says that, “What the Evangelist wants to demonstrate is how utterly irreconcilable Jesus’ self-revelation as the Christ is with everything the Jews in Jesus’ day (and that of his own) could conceive or where inclined to accept.”
- 129 The *address-message-addressee* balancing is an important aspect in the process of reading the text. Cf. Lategan, 2009: 457–84; Chatman, 1978: 149–51; Booth, 1961: 149–65; Greimas, 1987: 63–83; Elam, 1980: 208–10.
- 130 Cf. Lausberg, 1998: 2–403; Davies, 1992: 25–7; Black, 1996: 220–34; Powell, 1990: 14–5.
- 131 Resseguie (2005: 114; cf. Tolmie, 1999: 130–3) says that, “The religious festival interprets the significance of the event and the event reinterprets the religious setting.” Schnackenburg (1980: 2:152) says that, “The ‘last’ day of the feast of Tabernacles could mean either the seventh day or the eighth, that of the ‘solemn assembly.’ Though in rabbinic sources the expression is regularly used for the eighth day, in the present case it can only mean the last day of the festal week, i.e., the seventh day.” See Keener, 2003: 721; Talbert, 1992: 145; Ridderbos, 1987/1997: 272–3; Morris, 1995: 373; Schnackenburg, 1980: 2:152.

to him and drink (vv. 37b–38a; cf. Haenchen, 1984: 2:17); and *second*, a promise-to-fulfillment quotation from the scripture (v. 38b; cf. Quast, 1991/1996: 65).¹³² The greatness of the saying is emphasized and further interpreted by the narrator in v. 39 (cf. Robertson, 1932: 131–2).¹³³ The narrator of the exchange describes Jesus' utterance in the following way: *first*, "Jesus said this about the Spirit which believers in him were to receive" (v. 39a); and *second*, Jesus' glorification and the outpouring of the Holy Spirit (v. 39b; cf. Keener, 2003: 1:722–30; Talbert, 1992: 144).¹³⁴ The single but the most important pronouncement of Jesus in the exchange is wrapped up in narratives (cf. Strachan, 1941: 200–3; Daise, 2003: 687–699). Though Jesus does not refer directly about the Holy Spirit (but only uses metaphorical expressions), the narrator makes it explicit to the reader by the expressions πνεῦμα and οἱ πιστεύσαντες (cf. 39a and 39b; see Cory, 1997: 95–116).

The great saying of Jesus (vv. 37b–38) paves way for the successive dialogue (i.e., vv. 40b–42; and also vv. 45–52; cf. Dodd, 1960: 348). The dialogue in vv. 40b–42 begins after the crowd 'hear the words of Jesus' (v. 40a; cf. vv. 37b–38; Painter, 1993: 296). The narrator describes the tri-tier dialogue as follows: *first*, some in the crowd said: "This is really the prophet" (v. 40b); *second*, others said: "This is the Messiah" (v. 41a); and *third*, some others raised two questions (vv. 41b–42; cf. Haenchen, 1984: 2:18).¹³⁵ The two questions raised at vv. 41b–42 are: "surely the Messiah does not come from Galilee, does he?" (v. 41b); and "has not the scripture said that the Messiah is descended from David and comes from Bethlehem, the village where David lived?" (v. 42, cf. Brant, 2004: 46; Duke, 1985: 66–7).¹³⁶ As Moloney says, the narrator of the story attempts

132 Cf. Isa 55:1; Pryor, 1992: 40; Schnackenburg, 1980: 2:155–6; Brant, 2004: 211; Carson, 1991: 322–3.

133 See Witherington, 1995: 173; Mlakuzhyil, 1987: 203–4.

134 Haenchen (1984: 2:18) quotes Bultmann (1971: 303) saying that, "Only v. 39b could possibly be an editorial gloss, although the view that the community will not receive the Spirit until after Jesus' δοξάζειν [glorification] is also the view of the Farewell discourses (cf. especially 14:26; 16:7)."

135 Ridderbos (1987/1997: 277; cf. Witherington, 1995: 174) mentions that, "Some have regarded this whole discussion as representing a phase in the disputes about the person of Jesus in the 'Johannine community.'"

136 Keener (2003: 1:730–1; cf. Duke, 1985: 24) says that, "In contrast to Jesus' hearers in the story world, the informed reader probably knows that Jesus did after all come from Bethlehem (7:42), casting the hearers' skepticism in an ironic light. Many ironies in Greek tragedies did not need to be spelled out because the story was already well known to the audience."

to portray Jesus in messianic terms throughout the episode.¹³⁷ In vv. 43–44, the narrator describes the aftermath of Jesus' utterance (i.e., vv. 37b–38) and a short dialogue among the crowd (i.e., vv. 40–42) as follows: *first*, there was a 'division' (σχίσμα) among the crowd concerning Jesus (v. 43; cf. Morris, 1995: 380–1); *second*, some wanted to arrest (πιάσαι) him (v. 44a); and *third*, no one laid hands on him (v. 44b).¹³⁸ Thus the content of the dialogue is outlined as the revelation of Jesus' prophetic role as the Messiah and its effect upon his interlocutors.

The plot structure of John 7:37–44 works as follows: *first*, Jesus' 'great saying' (vv. 37b–38) is introduced as a *prolegomena* to put a basis for the succeeding dialogue (cf. Dodd, 1960: 348; Neyrey, 2009: 208–9); and *second*, Jesus' 'messiahship' is discussed at the community level (vv. 40–42; cf. Bennema, 2002: 192–5; Moore, 1989: 25–40).¹³⁹ Morris (1995: 371–2) states that, "Tabernacles was a festival rich in symbolism and popular appeal, and the symbolism forms the background to our Lord's saying." As Morris says, the presence of Jesus in the temple during the feast of Tabernacles and his utterance about the "rivers of living water" bring to light the symbolic value of the exchange.¹⁴⁰ Jesus' utterance in vv. 37b–38 is *enigmatic, metaphorical* (cf. Joubert, 2007: 94–5), *symbolic*, and *intertextual* (v. 38b).¹⁴¹ The engagement of Jesus' interlocutors has *assertive* and *messianic statements, rhetorical questions, historical verisimilitudes, traditional belief affirmations, misunderstanding statements, and forensic tones* (vv. 40–42; cf. Lincoln, 1994: 3–30; Loader, 1997: 467–9).¹⁴² While Jesus' *enigmatic pronouncement* takes place at the *front of stage* (cf. vv. 37b–38), the

137 Moloney (1998: 254) comments that, "The messianic background to the celebration of Tabernacles has been strongly present in the attempts of the Jerusalemites and the people to locate Jesus within their messianic categories."

138 Here 'division' is the aftermath of conflict. Perrine (1974: 44; cf. Powell, 1990: 42; Mlakuzhyil, 1987: 203) defines conflict broadly as "a clash of actions, ideas, desires, or wills." Powell (1990: 42; cf. Resseguie, 2001: 15) says that, "Such oppositions seem to be integral to narrative, for it is difficult to imagine a story that does not contain some elements of conflict."

139 Haenchen (1984: 2:18) says that, "These verses depict the recognition that follows Jesus' speech: he is regarded as the prophet or even as the Christ. But that provokes another objection: the Christ does not come from Galilee."

140 Refer to Culpepper, 1983: 41, 148; Van der Watt, 2010: 156.

141 Carson (1991: 321) says, "The proclamation of Jesus recorded in these verses, with its dependence on a water metaphor, is entirely appropriate to its setting in the Feast of Tabernacles with its well-known water-pouring rite." Refer to Isa 12:3; cf. *j. Sukk* 5:1; *Ruth Rab* 4:8.

142 Cf. Carson, 1991: 330; Beasley-Murray, 1987: 117–9; Blomberg, 2001: 138; Baldick, 1990: 236.

community dialogue takes place at the *rear of stage* (cf. vv. 40b–42).¹⁴³ The narrator connects the enigmatic pronouncement with the succeeding community dialogue with the help of an *implicit commentary* in v. 39.¹⁴⁴

The devices such as *inter-textuality* (vv. 38, 42), *misunderstanding* (vv. 40–42) and *irony* (v. 42; cf. Keener, 2003: 1:730–1) work efficaciously within the exchange (cf. Ensor, 2006: 16–33).¹⁴⁵ The literary elements like *text to interpretation* (v. 38b; cf. v. 42), *speech to writing* (vv. 37b–38; also vv. 40b–42) and *metaphorical to literal language* (vv. 37b–39; cf. Joubert, 2007: 94–5; Chatman, 1978: 142–3) are important features of the prolegomena (vv. 37–39; cf. Robertson, 1932: 130–2; Daise, 2003: 687–99).¹⁴⁶ Jesus' statement is a paradigm and an invitation toward faith (v. 38; cf. Strachan, 1941: 201–3; Bultmann, 1971: 302–6). The narrator of the exchange interprets his metaphorical expressions like thirst, drink, streams of living water, and flow in the light of the outpouring of the Holy Spirit (v. 39; cf. Haenchen, 1984: 2:17–8).¹⁴⁷ Three different perspectives about the identity of Jesus are discussed at the community level, vv. 40b, 41a, 41b–42. The titles ὁ πρῶφῆτης (one time; v. 40) and ὁ Χριστός (three times; vv. 41a, 41b, 42) show the messianic nature of the community dialogue (cf. Robertson, 1932: 132–3).¹⁴⁸ The flow of thought from Jesus' utterance to the dialogue among his interlocutors has the characteristics of a 'little drama' (cf. Hitchcock, 1923/1993: 15–24; Tan, 1993: 26–93). The dramatic picturization of the division helps the reader to understand the impact of Jesus' words and deeds upon the crowd (cf. Elam, 1980: 208–10; Witherington, 1995: 173). As Lane (1974: 26–9) comments, the use of *simple sentence construction*, *parataxis*, *direct speech* and *historical present* serve to make Jesus one of the contemporaries

143 Morris (1995: 378) considers it as a *cryptic utterance*. Ridderbos (1987/1997: 272) considers it as a *messianic pronouncement*. The narrator places Jesus the protagonist at the *front-of-stage* almost all the time. But a dialogue among his interlocutors, i.e., in his absence, has to be considered as a *rear-of-stage* development.

144 See Neyrey, 2007: 148.

145 The narrative section ends with a *contrast between wish and act* (v. 44). Cf. Duke, 1985: 66–7; Meeks, 1967: 37.

146 In vv. 37–38, the texts of the Old Testament are christologically interpreted, Jesus' utterance is transferred from the oral to the written, and his metaphorical expression is literally brought to the notice of the reader by the narrator.

147 Baldick (1990: 13; cf. Carey and Snodgrass, 1999: 15–6) defines 'aphorism' as "a statement of some general principle, expressed memorably by condensing much wisdom into few words."

148 Keener (2003: 1:731) says that, "John nowhere mentions Jesus' birth in Bethlehem explicitly, because for him the crucial theological issue is not where Jesus was born, but where he was ultimately *from*: from above, from heaven, from God."

of those who hear or read the account.¹⁴⁹ By taking all the above elements into consideration, one can say that the overarching trend of the dialogue at vv. 37–44 is the sequence of Jesus' *messianic revelation* and the subsequent *community dialogue* (cf. Bultmann, 1971: 302; Mlakuzhyil, 1987: 203). That means, the exchange as a whole has the form of *an enigmatic pronouncement turned to a community dialogue* (cf. Strachan, 1941: 200–3).

The development of the exchange from an enigmatic pronouncement to a community dialogue (vv. 37–44) functions with both *analeptic* and *proleptic* tendencies (cf. Genette, 1980: 48–79; Powell, 1990: 37).¹⁵⁰ The usage of the expression 'living water' is synonymous to the usages in 4:13–14.¹⁵¹ Morris (1995: 373; cf. Joubert, 2007: 94–5) comments about the backward looking tendency of the utterance in the following way: "In chapt. 4 we have had references to the living water, but here only is the explanation given in terms of the Holy Spirit."¹⁵² But both the passages (in chaps. 4 and 7) lead the reader forward (cf. Stibbe, 2006: 170–93; Motyer, 2006: 194–209).¹⁵³ The narrator of the exchange views the characters in the following way: *first*, Jesus is the fulfiller of the scripture (v. 38b), one who is yet to be glorified (v. 39b), and the provider of living water (v. 38); and *second*, the crowd is a divided (at least three groups) community on account of the identity of Jesus (vv. 40–42; cf. Van der Watt, 2010: 156; Windisch, 1993: 25–64).¹⁵⁴ Jesus is pictured as a prophet (v. 40b), Messiah (vv. 41–42), one about whom the crowd is divided (vv. 40–43), one whom a group of the crowd attempt to arrest (v. 44), and one who has spoken eloquently (vv. 37b–38; cf. Quast, 1991/1996: 64–6).¹⁵⁵ Jesus' character reveals his messianic nature, cultic/religious focus, altruistic behaviour, his demand of people's belief, and his nearness in presence as a confident proclaimer

149 In linguistics and rhetoric, the historical present (sometimes 'dramatic present') refers to the employment of the present tense when narrating past events. See Huddleston and Pullum, 2002; Leech, 1971; Brinton, 221–44.

150 Also refer to Chatman, 1978: 64.

151 See Bruce, 1983: 182.

152 Beasley-Murray (1987: 113; cf. Keener, 2003: 721–22) remarks that, "The saying of vv. 37–38 is an outstanding example of a characteristic of the Fourth Gospel, in that a saying or episode embodies memory of the great deeds of God in the past and anticipation of the saving acts of God in the future . . . John 6:35, 'I am the Bread of life' forms a close parallel."

153 Here, the narrative comment in v. 39 has the amplificatory function as it elicits the attention of the reader.

154 Refer to Culpepper, 1983: 93; cf. 7:20; 8:48, 49, 52; 10:20–21.

155 Stibbe (1993: 92) is of the opinion that, "throughout chap. 7, Jesus is elusive in relation to his past origins, his present language and movements, and to his future destiny in glory (7:39)."

(cf. Tolmie, 1999: 39–53).¹⁵⁶ Through this portrait, the narrator encourages the reader to take a ‘positive choice’ with regard to his decision to follow Jesus (cf. Van der Watt, 2010: 157).

The identity of Jesus is revealed explicitly through three means: *first*, his own proclamation (vv. 37b–38; cf. Dodd, 1960: 348; Mlakuzhyil, 1987: 203); *second*, his interlocutors’ dialogue among themselves (vv. 40b–42); and *third*, by narrative asides (vv. 37a, 39, 43; cf. Windisch, 1993: 25–64). In the community dialogue (vv. 40b–42), while the first two categories of people accept Jesus either as ‘the prophet’ or as ‘the Messiah,’ the third category of people shows signs of misunderstanding and unbelief and they reject his messiahship (cf. Strachan, 1941: 203; Robertson, 1932: 132–3). Thus a belief-and-unbelief conflict is placed as the root cause of the dialogue (cf. Painter, 1989: 36). The theme of water continues to hold the narratives together (vv. 37b–38; cf. 1:33; 2:7–8; 3:5; 4:13–15; 5:7; see Daise, 2003: 687–99).¹⁵⁷ The narrator’s expressions in v. 39, i.e., οὐπω γάρ (for not yet) and οὐδέπω (not yet), invite the reader toward the succeeding episodes (cf. Robertson, 1932: 131–2; Funk, 1988: 4–5). Moreover, the usage ἐδοξάσθη (v. 39; along with ἐφανερώσεν τὴν δόξαν αὐτοῦ at 2:11) anticipates a complete glorification and outpouring of the Holy Spirit (cf. Haenchen, 1984: 2:17–8; Resseguie, 2005: 253).¹⁵⁸ Sloyan (1988: 93) comments about Jesus’ character as follows: “Recording his appearances in Jerusalem in a festal setting—hence as someone deeply committed to the worship life of Israel—John’s Jesus is someone who will be immediately recognized by hearers of the gospel. He speaks and acts identically with the Johannine circle.”¹⁵⁹ Thus the prolegomena-saying and the succeeding community dialogue motivate the reader to look forward with greater expectations (cf. Lategan, 2009: 457–82). The performa-

156 While some accepted Jesus as the Messiah, others denied it due to the reason that he came from Galilee. Stibbe (1993: 96) observes that, “In John 7, many of the characteristic Johannine themes are present: faith (vv. 5, 31, 48), sending (vv. 16, 18, 28, 29, 32, 33), truth (vv. 18, 28), signs (vv. 3, 21, 31), Moses (vv. 19, 22), judgment (vv. 24, 51), knowledge (vv. 28–29, 49), coming to Jesus (v. 37), water (v. 38), the Spirit (v. 39), glorification (v. 39).”

157 Brown (1966: 329; cf. Neyrey, 2007: 150) says that, “Jesus’ claim to give living water makes some among the crowd think of him as the Prophet-like-Moses. This is quite intelligible if the Scripture reference for v. 39 is the scene where Moses struck the rock.” According to Moloney (1998: 253), “Jesus’ proclamation points to the future time: ‘Out of his heart shall flow (ῥεύσουσιν) rivers of living water’ (v. 38b).”

158 Moloney (1998: 253) observes that, “The perfection of the messianic promise, the gift of the Spirit, and the glorification of Jesus are linked to Jesus’ death. . . . His self-revelation as the perfection of the Mosaic gift of water, however, leads to the confession from some that he is ‘the prophet’ (v. 40b) and from others that ‘this is the Christ’ (v. 41).”

159 Cf. Haenchen, 1984: 2:6–20.

tive function of the language, through character utterances and narrative devices, turn the acumen of the reader toward the ‘great proclaimer’ (cf. Van der Watt, 2010: 156–7; Kennedy, 1984: 3–38).

Fifth Exchange (7:45–52)

The content and the semantic development of the fifth exchange can be outlined as follows.¹⁶⁰ The reader of the story may not be able to understand the exact setting of this dialogue section due to its complex nature. But the last two exchanges (vv. 40–44, 45–52) of chapter seven rest upon the enigmatic pronouncement of Jesus in vv. 37–38. When someone considers Jesus’ utterance as a ‘dialogue generating pronouncement,’ then the larger setting of the entire section in vv. 40–52 can be the temple at Jerusalem.¹⁶¹ The appearance of the temple police and their dialogue with the chief priests and the Pharisees introduces a new setting within the larger setting (v. 45a; cf. Haenchen, 1984: 2:18).¹⁶² At the same time, v. 45 brings a connection with v. 32 as temple police are sent to arrest Jesus in v. 32 and their return and dialogue are recorded in vv. 45–49. The interconnection of different exchanges within the episode and the dialogue sequence are emphasized through these developments of the setting. The interrogative tendency of the authorities is once again incorporated by the narrator in v. 45b: “Why did you not arrest him [i.e., Jesus]?” (cf. Robertson, 1932: 133; Smith, 1999: 176).¹⁶³ The temple police answered their question by way of an exclamation, “Never has anyone spoken like this!” (v. 46; cf. Neyrey, 2007: 150; Strachan, 1941: 203).¹⁶⁴ The utterance of the Pharisees in vv. 47–49 presents two questions and one contrasting statement in the following sequence: *first question*, “Surely you have not been deceived too, have you?” (v. 47;

160 Cf. Chandler, 2002/2007: 189; Greimas, 1987: 63–83; Barwise, 1988: 23–38.

161 According to the available evidences, chief priests and Pharisees sent the temple police to arrest Jesus in v. 32. While the temple police say “never has anyone spoken like this” (v. 46), they may be referring to Jesus’ persuasive and enigmatic pronouncements at vv. 33–34 and vv. 37b–38. It happens, as in the case of exchange # 4 (i.e., vv. 37–44), on the last and greatest day of the festival.

162 Refer to Wallace, 1996: 327.

163 This dialogue can be considered as one at the Sanhedrin. According to Twelftree (1992: 728), Sanhedrin is “the supreme Jewish religious, political and legal council in Jerusalem in NT times.” Robertson (1932: 133; cf. Strachan, 1941: 203) states that the usage of second aorist active indicative of *agō* shows “Indignant outburst of the Sanhedrin (both Sadducees and Pharisees) at the failure of the (*tous*) temple police to arrest Jesus.”

164 Beasley-Murray (1987: 119; cf. Painter, 1993: 297) says that, “The officers’ reaction to Jesus is a prime example of the impression that Jesus made on people from the commencement of his ministry to its close.”

cf. Robertson, 1932: 133); *second question*, “Has any one of the authorities or of the Pharisees believed in him?” (v. 48; cf. Black, 2001: 1–22); and *contrast*, “But this crowd, which does not know the law—they are accursed” (v. 49; cf. Bultmann, 1971: 310–1; Talbert, 1992: 151).¹⁶⁵ The question in v. 48, i.e., “has any one of the authorities or of the Pharisees believed in him?” is fundamental in narrating the arrogant nature of the rulers and the Pharisees. The narrative description in v. 50 is a device used to emphasize the shift from a dialogue between the authorities and the temple police to a dialogue between the authorities and Nicodemus (cf. Chatman, 1978: 62–72; Genette, 1980: 67–79).¹⁶⁶

The narrator introduces yet another time Nicodemus to the reader by telling that “who had gone to Jesus before, and who was one of them” (v. 50; cf. 3:1–10; see Bultmann, 1971: 311; Smith, 1999: 176–7).¹⁶⁷ While the Pharisees state that “none of the authorities or of the Pharisees believed in Jesus” (v. 48), Nicodemus, a Pharisee and one among the authorities (v. 50; cf. 3:1), raises a question, “Our law does not judge people without first giving them a hearing to find out what they are doing, does it?” (v. 51; cf. Strachan, 1941: 204; Haenchen, 1984: 2:51–2).¹⁶⁸ Bennema (2009: 81) is of the opinion that, “The question, ‘None of the authorities or Pharisees have believed in him, have they?’ (7:48), reveals that the Sanhedrin is unaware that one of them, Nicodemus, ‘believes’ in, or is sympathetic to Jesus.”¹⁶⁹ Pharisees raise another question to Nicodemus, and finally reaffirm their messianic belief from tradition: *their question*, “Surely you

165 According to Lightfoot (1956: 185; cf. Lindars, 1972: 303), “In 7:48 ‘the rulers’ are no doubt the members of the Sanhedrin, while ‘the Pharisees,’ on religious grounds, were held in chief esteem by the people; hence it is implied that although some of the multitude, although ignorant of the law, have been led astray and have believed on the Lord.” These persons correspond to the *‘amme ha’arets*, ‘people of the land,’ of rabbinic literature. The term is in express or implied contrast to *talmide hakamim*, ‘scholars’; the educated class sets itself over against the masses of the people.’ Refer to Neyrey, 2007: 150; Smith, 1999: 176; Hoskyns, 1947: 325–6; Painter, 1993: 297; Lindars, 1972: 304.

166 See more details about the role of narratives in a literary composition: Lee, 2004: 163–218; Lothe, 2000: 3–10.

167 Lindars (1972: 304; cf. Bruce, 1983: 185–6; Ridderbos, 1987/1997: 282–5; Stibbe, 1993: 94; Carson, 1991: 332) states that, “He [Nicodemus] has been an open-minded enquirer, and now represents a reasonable, unprejudiced attitude in contrast with the hardening opposition of the rest. His final appearance in 19:39 will show him as virtually a full believer.” Culpepper (1983: 135) states that, “He [Nicodemus] concretizes and personalises the division among the Jews which develops throughout chapter 7.”

168 Pancaro (1975: 138–49) argues at length and to little effect against the view that ‘hear’ in 7:51 indicates a judicial ‘hearing.’

169 Also see Blomberg, 2001: 139; Sanders and Mastin, 1968: 217–8; MacGregor, 1928: 209; Carson, 1991: 332.

are not also from Galilee, are you?" (v. 52a; cf. Bultmann, 1971: 311–2; Haenchen, 1984: 2:19); and *their messianic affirmation*, "Search and you will see that no prophet is to arise from Galilee" (v. 52b; cf. Robertson, 1932: 135; Resseguie, 2005: 250–1).¹⁷⁰ The above description makes us clear that the dialogue in vv. 45–52 develops through two stages: *first*, between authorities and the temple police (vv. 45–49); and *second*, between Nicodemus and the rest of the authorities (vv. 50–52; cf. Culpepper, 1983: 135–6). Thus the content of the dialogue is a juridical conversation concerning the righteous (Jesus) at the official levels of Judaism (cf. Loader, 1997: 469).

The form of the dialogue can be determined in the following way.¹⁷¹ Schnackenburg (1980: 2:159) considers the entire exchange as an *interruption of the narrative*. He says that, "Interruption of the narrative, or insertion of intervening scenes, is a literary device employed elsewhere in the gospel (cf. 4:27–38; 11:6–16; 18:19–24; 19:1–3; 20:3–10)." What Schnackenburg says is right as the fifth exchange lacks the physical presence of Jesus and it develops at the rear of the stage.¹⁷² The speech units of the exchange show tenets of *questions* (cf. Haenchen, 1984: 2:18; Black, 2001: 1–22), *surprise* (v. 46; cf. Witherington, 1995: 174), *unbelief* (v. 48), *knowing-unknowing conflict* (v. 49; cf. Bultmann, 1971: 310–1), *accusation* (v. 49; cf. Neyrey, 2009: 209), *traditional belief* (v. 52b; cf. Robertson, 1932: 135), and *messianic emphasis* (v. 52b).¹⁷³ Beasley-Murray (1987: 119) considers the statement of the temple police in v. 46 as an *unadorned dictum*.¹⁷⁴ The narrator's *explanatory note* (v. 50) is helpful to bridge between the two stages of the dialogue (i.e., vv. 45–49 and vv. 50–52). Scholars observe the way *forensic overtones* (cf. Neyrey, 2009: 209–10; Motyer, 1997: 153–5), *ironical elements* (cf. Chatman, 1978: 229; Duke, 1985: 80–1), and *dramatic vignette*

170 Robertson (1932: 135) states that, "As a matter of fact Jonah, Hosea, Nahum, possibly also Elijah, Elisha, and Amos were from Galilee. It was simply the rage of the Sanhedrin against Jesus regardless of the facts."

171 Vv. 37–52 has the following development: *first*, the punch line 'pronouncement' section (vv. 37–39); *second*, dialogue among the crowd (vv. 40–44); *third*, dialogue of the temple guards with the chief priests and Pharisees (vv. 45–49); and *fourth*, dialogue of Nicodemus with chief priests and Pharisees (vv. 50–52).

172 Stibbe (1994: 51) says that, "The Jews are the front-stage Helpers of the Pharisees/chief priests who instigate the 'plot' behind the scenes (7:45). This, structurally speaking, resembles the counter-plot of John's gospel as a whole."

173 *Question of power, questions of amazement, and juridical question*, vv. 45b, 47, 48, 51, 52a. The dialogue begins in the form of a question raised by the chief priests and Pharisees. The temple police's answer reveals their amazement toward the declarations of Jesus (vv. 33–34, 37b–38). Ridderbos (1987/1997: 281) calls it a *provocative pronouncement*.

174 See Malina and Rohrbaugh, 1998: 155; Robertson, 1932: 133.

(cf. Tan, 1993: 26–47) adorn the dialogue.¹⁷⁵ Stibbe (1993: 91; cf. Lincoln, 1994: 3–30; Loader, 1997: 469) says that, “the *forensic overtones* of this material mark it out as yet another trial scene (note especially the informal ‘trial’ in 7:45–52).”¹⁷⁶ Further, Painter (1993: 297; cf. Resseguie, 2005: 250–1; Keener, 2003: 1:733) states that, “The *double irony* of the situation is brought out by the role of Nicodemus at this point. His objection shows that in condemning Jesus without a hearing the Pharisees were acting contrary to the Law and in this sense they do not ‘know’ it because knowing and doing are inseparable.”¹⁷⁷ Furthermore, Brown (1966: 330; cf. Elam, 1980: 208–10; Brant, 2004: 153, 223) says that, “In vv. 45–52 John gives us a *dramatic vignette* of the frustration and helplessness of the Sanhedrin authorities when faced with Jesus. Jesus has won a following among the crowds; the temple police are impressed; and even one of the members of the Sanhedrin raises his voice in Jesus’ defense.”¹⁷⁸ While Stibbe highlights the major tenet of the dialogue in vv. 45–52, Painter and Brown point out the way literary devices help the narrator to bolster the forensic overtones (cf. Botha, 1991: 71–87; Stibbe, 1994: 73–106). Thus the overarching tenet can be one of a *forensic dialogue at the rear of stage* (cf. Neyrey, 2009: 209–10; Lincoln, 2000: 9–35).¹⁷⁹ It includes supporting elements like *discussion and debate, elusiveness and revelation, belief-unbelief conflict, messianic discussion, and political/judicial tones* (cf. Bultmann, 1971: 309–12).¹⁸⁰

The function of the dialogue can be discussed in the following way (cf. Tan, 1993: 50–89). As usual, the verbal interaction of the characters within the narrative framework increases dialogical and dramatic progression.¹⁸¹ The narrator views the characters as follows: *first*, the chief priests and Pharisees are the

175 See Neyrey, 2009: 209; Loader, 1997: 469.

176 Strachan (1941: 204) says that, “Nicodemus suggests pointedly that their colleagues are not obeying the spirit of the Law (Deut 1:16). . . . In spite of the ecclesiastical authorities, Jesus has already made an impression, not only on some of the ‘accursed’ crowd, but within the Sanhedrin itself.”

177 See Schnackenburg, 1980: 2:161; Strachan, 1941: 204; Culpepper, 1983: 135–6; Duke, 1985: 80–1; Powell, 1990: 27–31.

178 Baldick (1990: 238) defines ‘vignette’ as follows: “any brief composition or self-contained passage, usually a descriptive prose sketch, essay, or short story. The term also refers to a kind of decorative design sometimes found at the beginning or end of a chapter in a book.” In John 7, the scene appears at the end of the chapter with a lot of dramatic features.

179 See Dodd, 1960: 348.

180 Stibbe (1993: 92) says that, “throughout chap. 7, Jesus is elusive in relation to his past origins, his present language and movements, and to his future destiny in glory (7:39).”

181 See Beasley-Murray, 1987: 121.

authorities vehemently against Jesus (vv. 45b, 47–49, 52); *second*, the temple police are the officials who never heard anyone speak like Jesus spoke (v. 46); and *third*, Nicodemus, one who is in favour of Jesus and who speaks at the official level (v. 51; cf. Bultmann, 1971: 309–12; Culpepper, 1983: 135–6).¹⁸² In the exchange, Jesus is not in direct conversation with the interlocutors; but his signs and revelatory speeches prompt them to have a forensic dialogue about him (cf. Kennedy, 1984: 3–38; Keener, 2003: 1:731–5). The dialogical as well as the dramatic function of the exchange develops into conflict and characterization and that further leads to thematic development (cf. Brant, 2004: 153, 223; Hitchcock, 1923/1993: 15–24). The themes within the exchange like persuasiveness of Jesus' speech, belief and unbelief conflict, knowing and unknowing of the law, nature of the Messiah, and judge/judgment play vital roles for the forensic procedures discussed at different levels (cf. Robertson, 1932: 133–5; Haenchen, 1984: 2:18–9).¹⁸³ The overshadowing question of the dialogue is circumscribed around "the identity of Jesus."¹⁸⁴ The community dialogue in vv. 40–42 and the official dialogue in vv. 45–52 end up by stating that the prophet/Messiah does not come from Galilee (vv. 41b–42, 52; cf. Neyrey, 2007: 150; Talbert, 1992: 151). The plot structure of the overall chapter seven manifests the *revelatory* and *messianic* nature of Jesus' dialogues (until vv. 37b–38) and their effect, first, in the community level (vv. 40–44), and second, in the official level (vv. 45–52).¹⁸⁵ This feature of the chapter is one of the unifying factors that expressively contribute to episodic coherence and progression.

The dialogue of the officials with the temple police and Nicodemus shows the stubborn nature of the authorities toward Jesus.¹⁸⁶ The secret alliance between the temple police and the authorities is brought to the notice of the reader. The temple police's loyalty toward the authorities is shown; but Jesus'

182 See Stibbe, 1993: 92; Resseguie, 2001: 124–27.

183 Bultmann (1971: 310) says that, "Jesus' words, that is, have such power that his would-be arresters dared not lay hold of him." Neyrey (2009: 210) observes the following forensic elements as key factors in chap. 7: first, *arrest* (vv. 30, 32, 44, 45–46); second, *charges* (vv. 12, 21–24, 41, 47); third, *judges* (vv. 13, 15, 32, 45–52); fourth, *testimony* (vv. 12b, 12c, 16–18, 21–24, 27, 40–42, 46); fifth, *cognitio* (vv. 14–15, 28–29, 37–43); sixth, *verdict* (vv. 30, 34); and *sentence* (vv. 1, 19, 34).

184 Cf. Ridderbos, 1987/1997: 278–81; Hendriksen, 1961: 2:28; Schnackenburg, 1980: 159–61; Painter, 1993: 298.

185 Quast (1991/1996: 63) says, "As Jesus is judged, divisions arise between the people and their leaders, among the crowd itself, and even within the ranks of the religious authorities (John 7:12–13, 31–32, 40–49)."

186 Cf. MacGregor, 1928: 209; Ridderbos, 1987/1997: 279; Sanders and Mastin, 1968: 217; Blomberg, 2001: 138.

persuasive words and deeds stunned them from laying their hands on him (cf. Schnackenburg, 1980: 2:159–62; Kennedy, 1984: 14–6). The difference between ‘those who know the law’ and ‘those who don’t know the law’ is marked by way of an irony (cf. Neyrey, 2009: 209–12; Resseguie, 2005: 249–51). The crowd, because of their belief in Jesus, are counted as disloyal to the Law of Moses and hence they are treated differently by the authorities from the mainstream Judaism (cf. Loader, 1997: 469).¹⁸⁷ Nicodemus’ speech at v. 51 reveals the way Jewish rulers go illegally against Jesus (cf. Witherington, 1995: 174; Keener, 2003: 1:733–4). Stibbe (1993: 94; cf. Bennema, 2009: 80–1; Neyrey, 2009: 209–10) comments that, “the reader is certainly meant to view Nicodemus as ‘the best of a bad bunch.’ He is the only character (besides Jesus) who elicits any support from the reader.”¹⁸⁸ In the dialogue, while the authorities take control of the speech, the counter-parties are intimidated or silenced by their threatening responses (vv. 47–49, 52; cf. Haenchen, 1984: 2:18). In both stages of the dialogue (vv. 45–49, 51–52) division is explicit; in the first case between the authorities and the temple police and in the second case with one of their own colleagues (cf. Robertson, 1932: 133–5). The dialogue shows the way opinion develops both in favour of and against Jesus in several quarters of the Jewish community. It also reveals acceptance of Jesus’ messiahship in certain circles and antagonism/rejection/forensic procedures in other circles (cf. Traugott and Pratt, 1980: 1–35; Geller, 1982: 3–40).¹⁸⁹

Sixth Exchange (8:12–20)

The content of the sixth exchange can be analyzed as follows (cf. Barwise, 1988: 23–38; Chandler, 2002/2007: 189). The expression ‘again’ (ἄλιν) is used to link the previous exchange (7:45–52) with the latter (8:12–30; cf. Moloney, 1998: 268). While the dialogue of 7:45–52 takes place in the absence of Jesus, in 8:12–30 Jesus initiates the dialogue. Thus the presence of Jesus introduces a new setting for the dialogue. The sixth exchange is comprised of five speech

187 Robertson (1932: 134) says that, “The Pharisees had a scorn for the *amhaaretz* or ‘people of the earth’ (cf. our ‘clod-hoppers’) as is seen in rabbinic literature. It was some of the *ochlos* (multitude at the feast especially from Galilee) who had shown sympathy with Jesus (7:12, 28 onward).”

188 Also see Westcott, 1958: 125; Moore, 1989: 71–107; Funk, 1988: 16–8; Lategan, 2009: 457–84; Powell, 1990: 14–5.

189 MacGregor (1928: 209) says that, “There is no real faith on the attendants’ part, yet their blind admiration serves as a foil to the stubborn hostility of their masters.” Cf. Quast, 1991/1996: 63; Witherington, 1995: 174; Pryor, 1992: 36; Hendriksen, 1961: 2:28–30; Tenney, 1948: 136–7.

units (cf. Neyrey, 2009: 228–30).¹⁹⁰ *First*, Jesus begins the dialogue with a self-revelatory pronouncement, “I am the light of the world” (v. 12a), followed by a dualistically colored supplementary utterance (v. 12b; cf. Bartholomä, 2010: 141; Barrett, 1982: 98–114).¹⁹¹ The first speech unit of Jesus distinguishes between two opposite forms of lives or existences, i.e., the communities of Jesus and his antagonists.¹⁹² While those who follow Jesus will have ‘the light of life,’ those who do not follow ‘walk in darkness’ (cf. Senior, 1991: 23–4; Koester, 2002: 134).¹⁹³ Glasson (1963: 60; cf. Köstenberger, 2004: 253–4) remarks that, “the saying about light is to be connected with the candlestick ceremony which took place at Tabernacles, just as the words about water (7:37–38) are linked with the water ceremony.”¹⁹⁴ Glasson’s remark informs us that the utterance of Jesus is contextually intertwined and implicatory in nature. *Second*, the Pharisees attempt to weigh down the utterance of Jesus and consider his testimony as invalid (v. 13; cf. Schnackenburg, 1980: 2:192; Stibbe, 1993: 98–103). *Third*, Jesus’ counter-response to the Jews is descriptive (vv. 14–18; cf. Moloney, 2005: 206–8; Keener, 2003: 1:740–1). He takes up his *knowing* (οἶδα, v. 14a) aspect over against his interlocutors’ *unknowing* (οὐκ οἶδατε, v. 14b) as a matter of his genuineness (v. 14; cf. Bartholomä, 2010: 142). He also states the difference between his judgment supported ‘from above’ versus the Pharisaic judgment supported ‘from below’ (vv. 15–16; cf. Brant, 2004: 116; Mlakuzhyil, 1987: 204).¹⁹⁵ By the end of his second speech Jesus states again the interconnection between his testimonies and those of his Father (cf. Stibbe, 2006: 180).¹⁹⁶ *Fourth*, as Moloney (1998: 267)

190 Dodd (1960: 346) says that 8:12–20 is “introduced by an oracular saying of Jesus. Its theme is the nature and value of the evidence for the claims of Jesus.”

191 Strachan (1941: 205; cf. Van der Watt, 2010: 154–5) says that, “The key-word to the section is Light (cf. 1:4–9; 3:19–21; 9:5; 12:35–46; 1 John 1:5–7; 2:8–10). ‘Light’ like ‘Life’ in this gospel always has a moral content.”

192 See Wallace, 1996: 468–9; Haenchen, 1984: 2:26; Robertson, 1932: 141.

193 Bartholomä (2010: 135; cf. Robertson, 1932: 141; Van der Watt, 2010: 156, 158–9) is of the view that, “Jesus’ initial statement provokes the Pharisees’ question about the validity of his testimony. Jesus answers by pointing to the double authentication of his claims both by himself and by his Father (John 8:12–20).”

194 Glasson (1963: 60) also says, “Mention of the treasury (8:20) is another link with the light ritual, since the treasury was adjacent to the women’s court, where this ceremony took place.”

195 Köstenberger (2004: 256; cf. Loader, 1997: 469) says that, “rather than being law-observant, the Pharisees are in fact hostile to the law’s true and ultimate point of reference.” Brown (1966: 345) says that, “he who refuses to believe in Jesus condemns himself, while he who believes escapes condemnation.” Cf. Barrett, 1978: 338; MacGregor, 1928: 194–5.

196 Moloney (1998: 267; cf. Lenski, 1942: 603–4; Wallace, 1996: 576) is of the opinion that, “Jesus accepts that the Law of ‘the Jews’ demands the witness of two persons for true

says, “The all-pervading question of Jesus’ origins brings the Pharisees back into the dialogue asking a puzzled question: ‘Where is your father?’”¹⁹⁷ Last, Jesus further speaks about their *unknowing* (v. 19b) and silences them yet another time (cf. Bultmann, 1971: 282–3; Haenchen, 1984: 2:27).¹⁹⁸ Jesus’ final statement clearly affirms his identity with his Father (v. 19b; cf. Stibbe, 2006: 180).¹⁹⁹

In the sixth exchange, Jesus takes control of the conversation as he begins and ends the discussion (see v. 12 and v. 19b), and by placing a lengthy speech unit at the center of the conversation (vv. 14–18; cf. Bartholomä, 2010: 135–48).²⁰⁰ The boundary of the exchange is set between Jesus’ self-revelatory pronouncement (v. 12) and his affirmative statement about his interlocutors’ *unknowing* (v. 19b).²⁰¹ The Pharisees are not on par with Jesus as their voice is limited to a negative statement (v. 13) and a surprised question (v. 19a; cf. Motyer, 1997: 156).²⁰² The narrator begins the exchange (using Πάλιν, v. 12; cf. Bernard, 1929: 291) by connecting it with the previous dialogues (7:1–52) and ends (v. 20) with a reference to Jesus’ activity of teaching, the location of the dialogue (cf. Wallace, 1996: 561), inability of his opponents to arrest him, and the reason for their inability. The role of the narrator cannot be limited to a reporter of the utterances and events related to Jesus; but he is an involved narrator as he is engaged himself in the story world.²⁰³ From the above analysis, we can infer that the content of the dialogue revolves around the themes of Jesus’ identity ‘from above’ and the Pharisaic lack of understanding of Jesus as they look at him from their limited perspective.

testimony (v. 17; cf. Deut 17:6; 19:15; *m. Ketub* 2:9), but such legislation does not apply in his case. Jesus is able to bear witness to himself because he was sent by the Father who also bears witness to him (v. 18).”

197 Also see Lightfoot, 1957: 189–90; Hoskyns, 1947: 332; Beasley-Murray, 1987: 130.

198 Schnackenburg (1980: 2:195) says that, “This is an attack on Judaism, whose proudest possession, the knowledge of God, is being denied because they have rejected God’s eschatological messenger, his Son.”

199 See Van der Watt, 2010: 149.

200 See Lindars, 1972: 313–9; Parker, 1959: 210–3; Westcott, 1958: 127–30; Lenski, 1942: 592–612; Keener, 2003: 738–42.

201 Gench (2007: 43) says that, “in 8:12 Jesus embraces the image of light, stating unambiguously his singular role as revealer, as the one through whom God’s light shines, and the one who illumines the meaning and purpose of human life.”

202 Neyrey (2007: 153) says that, “What matters is who speaks first and who has the last word, both of which in this case belong to Jesus. He makes the claim that precipitates the conflict, and his last word reduces his opponents to silence. In terms of argumentative honor, Jesus succeeds masterfully.”

203 Cf. Tolmie, 1999: 13–27; Powell, 1990: 35–57; Aarde, 2009: 381–418; Funk, 1988: 4–10; Green, 2003: 11–36.

Now, let us see the way the content of the dialogue is formed within the narrative framework of 8:12–20 (cf. Talbert, 1992: 152–3). The speech forms within the exchange, as in the case of the previous exchanges/episodes, overlap with each other.²⁰⁴ Jesus uses speech forms and devices such as *self-revelation* (“Εγώ εἶμι” statement; v. 12a),²⁰⁵ *dualism* (τὸ φῶς and τῇ σκοτίᾳ; v. 12b; see Barrett, 1982: 98–115),²⁰⁶ *contrast* (v. 12b),²⁰⁷ *counter argumentation* (vv. 14–18; cf. Ridderbos, 1987/1997: 298),²⁰⁸ *validation* (v. 14a), *knowing-unknowing language* (v. 14b), and *enigmatic pronouncement* (vv. 14–18, 19b).²⁰⁹ His utterances also have elements of *agency talk* (vv. 14, 16, 18, 19b),²¹⁰ *authoritative talk* (vv. 12, 14–18, 19b), *tradition talk* (vv. 15, 17; cf. Resseguie, 2001: 130), *legal talk* (vv. 15–16; cf. Köstenberger, 2004: 254; Lincoln, 2000: 13), *ascension talk* (v. 14; cf. Haenchen, 1984: 2:27), *mysticism* (v. 19b), and *inter-textuality* (v. 17; cf. Robertson, 1932: 143).²¹¹ On the other hand, the Pharisees use speech forms like *accusation* (v. 13), *invalidation* (v. 13), and *surprise question* (v. 19a; cf. Motyer, 1997: 156). The narrator employs several literary devices, like *synonymous parallelism* (vv. 16, 18), *antithetical parallelism* (vv. 14, 15; cf. Greenstein, 1982: 41–70), *irony* (vv. 19, 20; cf. Van der Watt, 2010: 150; Resseguie, 2005: 71),²¹² *statement-misunderstanding-clarification formula* (cf. Ridderbos, 1987/1997: 297; Senior, 1991: 24),²¹³ *symbolism* (cf. Koester, 1995: 1–31; Van der Watt, 2000: 1–24), and

204 Dodd's division of the material into three sections provide us with more comprehension about the exchange-structure of vv. 12–59. For more details about the ‘form’ and ‘genre concerns,’ refer Aune, 1986: 87–8; Greimas and Courtes, 1979: 121–2; Muilenburg, 1993: 65–76.

205 Bernard (1929: 2:291) considers it as one of the great “I am’s” of the FG.

206 Resseguie (2001: 82; cf. Lindars, 1972: 285) is of the opinion that, “The progression on the various planes of point of view is from ‘obscurity to clarity, from darkness to light’” (cf. 8:12).

207 Refer to Bernard, 1929: 293.

208 Senior (1991: 23) says that, “The terms of the argument fit exactly into John’s theological perspective.”

209 Talbert (1992: 152) sees the following sequence in the dialogue: “there is a provocative statement by Jesus, followed by a Jewish response, to which Jesus gives a retort.”

210 Witherington (1995: 175) says that, “Jesus is eternal but not self-existent; he is dependent on the Father and, while on earth as his agent, in a subordinate role to him.”

211 Bultmann (1971: 282) considers Jesus’ utterance in v. 17 as a *satirical response*.

212 Duke (1985: 65) says that, “This Gospel reveals their [i.e., of the opponents of Jesus] blindness again and again by having Jesus say precisely this: you do not know my Father (8:19; cf. 8:55; 15:21; 16:3; 17:25).”

213 Jesus makes a statement at v. 12, Pharisees do not understand that (v. 13), and hence he clarifies (vv. 14–18). Again, Jesus’ clarification (vv. 14–18) creates misunderstanding among the Pharisees (v. 19a), and he further clarifies (v. 19b).

challenge and riposte, in order to persuade his audience.²¹⁴ The above mentioned speech forms and devices are helpful in fostering a conflict and characterization within the literary framework.²¹⁵ According to Moloney (1978: 124; cf. Genette, 1980: 182–5), “The conflict between Jesus and his opponents develops as John 8 unfolds. . . . John brings the opposition between Jesus and the Jews to an open conflict.” Whereas Jesus’ involvement in the dialogue is delineated with the help of narrative formulae like *spoke/saying* (v. 12), *answered and said* (v. 14), and *answered* (v. 19b; cf. Lindars, 1981/1992: 113–82), the Pharisaic involvement is qualified by the formula *said* (vv. 13, 19a; cf. Bartholomä, 2010: 135–48).²¹⁶ All the above mentioned elements interact within the narrative framework to present the story convincingly to the reader.

Neyrey (2007: 153; cf. Lindars, 1981/1992: 113–82) observes that, “One may profitably read this narrative in terms of several *challenge-riposte* exchanges. First, *claim* (‘I am the light of the world,’ 8:12), *challenge* (‘Your testimony is not valid,’ 8:13), and *riposte* (‘My testimony is valid,’ 8:14). Then again *claim* (‘My judgment is valid,’ 8:16), *challenge* (‘Where is your father?’ 8:19a), and *riposte* (‘You know neither me nor my Father,’ 8:19b).”²¹⁷ Jesus’ frequent reference to the Father generates misunderstanding among the Jews and that leads them to ask a question (v. 19a; cf. Motyer, 1997: 156). Jesus’ sharp criticism against their ‘unknowing’ nature is brought out in a formulaic way: “knowing the Father means knowing the Son himself” (cf. v. 19b). The forensic trend of the episode is sustained in 8:12–20 through the recurring usage of μαρτυρία terminologies (vv. 13 [twice], 14 [twice], 17, 18 [twice]), κρίνω terminologies (vv. 15 [twice], 16 [twice]), and ἀληθεια terminologies (vv. 13, 14, 16, 17; cf. Loader, 1997: 474–6). In v. 20, the reader notices the way narrator suggests an appropriate *closure* for the entire section (cf. Baldick, 1990: 38).²¹⁸ Though there are several speech forms and devices present within the exchange, the overarching trend of it is *challenge and riposte* and *statement-misunderstanding-clarification*

214 Cf. Tasker, 1960: 113; Westcott, 1880: 127.

215 Brant (2004: 141) says that, “The formal *agōn* of the tragedies, particularly those of Euripides, who uses this convention more than do Sophocles and Aeschylus, typically begins with a provocative act or proposal to which a plaintiff responds in a long speech that moves through a series of legal, logical, or moral arguments.”

216 See the descriptions by Haenchen, 1984: 2:26–7.

217 Pryor (1992: 36) says that, “With the great cry ‘I am the light of the world’ the dialogue/controversy with the Jews enters a new stage.” Cf. Morris, 1995: 387–90; Tasker, 1960: 113; Moloney, 1998: 266–8.

218 Strachan (1941: 208) says that, “The note of place, *These words spake he in the treasury* would indicate that the Evangelist is making use of some definite tradition of a dialogue between Jesus and the Pharisees, and interpreting it in his own idiom.”

formulae.²¹⁹ The plot structure of the episode develops from a Pharisaic dialogue at the rear-of-stage (i.e., while Jesus is absent; 7:45–52) to a dialogue between Jesus and the Pharisees at the front-of-stage (8:12–20).²²⁰

The function of the dialogue in 8:12–20 can be described as follows (cf. Aune, 1986: 89–91; Tan, 1993: 50–88).²²¹ As in the case of the previous exchanges/episodes, here too the analeptic and proleptic interconnection is well-stated (cf. Tolmie, 1999: 88–9, 91–2). Neyrey (1988: 39; cf. Schnackenburg, 1980: 2:189–96) comments that, “John 8:12–20 is linked with John 7 not only in terms of Jesus’ claims to be the replacement of the Feast of Tabernacles. It is also formally shaped like chap. 7 according to an elaborate forensic procedure against Jesus.”²²² This observation of Neyrey can be placed at the forefront of our discussion to link 7:1–52 with 8:12. John 8:12–20 is not only connected to the previous narratives but also to the succeeding passages as the forensic procedures of John come to their climax in chaps. 18–19 (cf. vv. 21–59; cf. Genette, 1980: 48–79; Chatman, 1978: 64).²²³ A dualistic hint is brought out through the placement of Jesus, as “the light of the world,” in contrast to those who do not follow the light (i.e., those who “walk in darkness”; cf. Senior, 1991: 23; Gench, 2007: 43–4).²²⁴ Jesus’ exclusive statement that he is the light of the world prompts the Jews to react against the claim in their own way (v. 13). In vv. 14–15, Jesus clearly distinguishes his identity from that of his interlocutors by pointing out two fundamental differences between them: *first*, Jesus knows from where he has come and where he is going; but the Jews know neither where Jesus come from nor where he is going; and *second*, the Jews judge by human standards; but Jesus judges no one (cf. Stibbe, 1994: 5–31; Neyrey, 2009: 228–30).²²⁵ In vv. 17–18, Jesus makes a reference to the Law of Moses to establish the

219 Thatcher (2001: 268–75) observes a *riddle-confusion-answer* format within the exchange. Talbert (1992: 152–3; cf. Quast, 1991/1996: 70) sees a *statement-response-retort* format within it. Keener (2003: 1:740) states about the ‘claim’ and ‘counter claim’ sequence of the exchange.

220 See Windisch, 1993: 47; Muilenberg, 1993: 65–76; Templeton, 1999: 53–65; Aarde, 2009: 381–418; De Boer, 1992: 35–48.

221 Within 8:12–59 there are layers of narrations intertwined; especially a shift is noticeable between 8:12–20 and 8:21–30.

222 See Moloney, 1998: 265.

223 Resseguie (2005: 188) states that the anticipated all-important ‘hour’ is enlarged in v. 20 from 2:4 and 7:30.

224 For more details about the interpretation of light in Hebrew thought and Hellenistic religion, refer to Strachan, 1941: 205–8.

225 Ridderbos (1987/1997: 294) says that, “He [Jesus] explains that his testimony (that he is the light of the world) is true and valid, even though he bears this witness to himself, by referring to his origin and destination.”

authentication of his comparison (cf. Talbert, 1992: 152–3; Keener, 2003: 1:741–2).²²⁶ On the basis of the above delineation, a reader can understand the way John interprets the Christ event in the light of the divide between the Johannine community and the Jewish community (cf. Moore, 1989: 71–107). Here the narrator employs dialogue as a fundamental tool to describe the conflict between the two communities.

In the dialogue, symbolic and figurative languages are employed to establish the brilliance of the narrator (cf. v. 12; see Bartholomä, 2010: 141). Jesus' identity is highlighted in relation to his Father, and along the way thematic development is established (cf. Haenchen, 1984: 2:26–7; Van der Watt, 2007: 15). Jesus' speech increases (see v. 12b and vv. 14–18) whereas his interlocutors' speech decreases (sees v. 13 and v. 19a; cf. Motyer, 1997: 156).²²⁷ Jesus is demonstrated as a 'genuine and brave speaker,' a sharp critique, and a pun-creator all through the exchange (cf. Stibbe, 1994: 5–31). His interlocutors are pictured as a confused community, misunderstanding folks, and interrogators about the paternity/identity of Jesus.²²⁸ The dialogue does not develop in parallel form as the protagonist and the antagonists are representing two extremely opposite communities and worldviews (cf. Schnackenburg, 1980: 2:189–96). Jesus exposes his interlocutors' 'folly' character in comparison to his 'from above' origin. Thus antithetical progression and the resultant conflict and characterization are at the centre of the dialogue (cf. Mlakuzhyil, 1987: 204). Jesus maintains his status in relation to the Father by stating that 'knowing him is equal to knowing the Father' and vice versa.²²⁹ This revelation is one of the important aspects of the dialogue and through which Jesus establishes his strong bond with the Father. The use of vilification as a rhetorical strategy serves here to interlock the narrative with the reader (cf. Kennedy, 1984: 3–38, 108–13).²³⁰ According to Van der Watt (2010: 157), "Vilification encourages positive choices by

226 See Pryor, 1992: 37.

227 Quast (1991/1996: 70) says that, "Jesus counters that he is not alone; his Father also testifies on his behalf. Even his self-testimony is valid because his origin and mission make his testimony the same as that of his Father (John 8:14–18)."

228 Cf. Keener, 2003: 739–42; Strachan, 1941: 205–8; Morris, 1995: 387–94.

229 Keener (2003: 742) says that, "As general in the biblical tradition and in John in particular (cf. 10:4, 14; on the knowledge of God), 'knowing God' implies 'no theoretical knowledge of God but spiritual communion with him.'"

230 All these dialogues and monologues in their direct and indirect speech forms persuade the reader. Cf. Court, 1997: 73–86; Black, 2001: 1–22; Lategan, 2009: 457–84; Funk, 1988: 11–8; Moore, 1989: 71–107.

showing the negative aspects of what should not be chosen.”²³¹ This vilificatory aspect of the narrative in 8:12–20 is both performative and dramatic in its function.²³²

Seventh Exchange (8:21–59)

The seventh exchange (8:21–59) as a whole can be sub-divided into two sub-exchanges (i.e., vv. 21–30 and vv. 31–59).²³³ While v. 30 narrates that “as he was saying these things, many believed in him,” v. 31 begins with another narrative comment saying that “then Jesus said to the Jews who had believed in him” (cf. Haenchen, 1984: 2:27–8; Windisch, 1993: 47). A reader can notice the way a sudden shift is introduced from the general group of the Jews (in vv. 21–30) to the Jews who had believed in Jesus (in vv. 31–59).²³⁴

First Sub-Exchange (8:21–30)

The narrative note in v. 20 and the use of the expression *πάλιν* at the beginning of v. 21 create a narrative break between vv. 12–20 and vv. 21–59.²³⁵ The change of interlocutors from the Pharisees in vv. 12–20 (cf. vv. 13a, 19a) to the Jews in vv. 21–59 (cf. vv. 22a, 31a, 48a, 52a, 57a) introduces a new setting for the seventh exchange (cf. Resseguie, 2005: 87–120). The first sub-exchange (vv. 21–30) is composed of four speech units of Jesus (vv. 21, 23–24, 25b–26, 28–29) and two speech units of the Jews (vv. 22, 25a).²³⁶ First, as in the case of the previous exchange (cf. v. 12), here too the initiator of the dialogue is Jesus himself (v. 21; cf. v. 12; cf. Talbert, 1992: 153–4).²³⁷ Moloney (1998: 270; cf. Robertson, 1932: 145) says that, “The dialogue is resumed by the use of the expression ‘again’

231 See Van der Watt, 2010: 157; Du Toit, 1994: 403–12; Lausberg, 1960/1998: 55, 61, 131–8, 205–6, 542.

232 Mlakuzhyil (1987: 204; cf. Brown, 1966: 1:346; Elam, 1980: 208–10) says that, “the motif of conflict and the polemical tone, so conspicuous in John 7–8, highlight the *dramatic unity* of this episode.”

233 Windisch (1993: 47) says that, “Three controversy scenes are loosely juxtaposed (8:12–20; 8:21–30; 8:31–59). A clearly evident context and progression is lacking.” While 8:12–20 can be considered as a separate exchange, 8:21–30 and 8:31–59 are forming a single exchange with the help of the narrative linkage in vv. 30 and 31.

234 See Mlakuzhyil, 1987: 203; Motyer, 1997: 153.

235 For Dodd (1960: 346), 8:21–30 is the sixth dialogue, consisting mainly of a discourse of Jesus interrupted by brief comments and questions of the ‘Jews.’ Theme of the section: “The challenge of Jesus to the Jewish leaders.”

236 See Bernard, 1929: 298; Talbert, 1992: 153–4.

237 Cory (1997: 106) says that, “the Tabernacles discourse portrays Jesus actually becoming the judge of his accusers at the conclusion of the story (John 8:21–30, 31–58).”

(παλιν). In v. 21 Jesus brings to the fore his origin and destiny, an issue providing background to vv. 12–20. He tells his opponents he is going to a destiny beyond their reach.”²³⁸ Jesus, the *I am*, speaks about his *departure* or “going away” from this world (v. 21a) and also about his interlocutors’ inability to go there (v. 21b; cf. Von Wahlde, 1984: 578).²³⁹ Jesus’ statement “you will die in your sins” (cf. v. 21b) makes more sense as he is talking in general with the Jews (cf. Haenchen, 1984: 2:27).²⁴⁰ *Second*, the misunderstanding nature of the Jews is once again emphasized through their first question at v. 22.²⁴¹ Their question is based on Jesus’ statement, “where I am going, you cannot come” (v. 21; cf. v. 22; cf. Quast, 1991/1996: 70). *Third*, Jesus’ clarification in response to their misunderstanding is marked with a *cosmological dualism*, “the world from above” (i.e., Jesus’ world) versus “the world from below” (i.e., his interlocutors’ world; cf. Loader, 1997: 469; Keener, 2003: 1:743).²⁴² Whereas “die in sins” (v. 24b) is paralleled with identification with the world from below, the response to “believe that I am he” (v. 24b) is paralleled with identification with the world from above (cf. Bultmann, 1971: 348; Keener, 2003: 1:744).²⁴³

Whereas in the previous exchange, Jesus’ interlocutors inquire about the location of his father (“Where is your Father?” v. 19a), here the question is about Jesus’ own identity (“Who are you?” v. 25a; cf. Moloney, 1998: 271; Morris, 1995: 398).²⁴⁴ This inquiry is brought to the fore through the *fourth* speech unit. *Fifth*, Jesus’ response to their question begins with a counter question, “Why do I speak to you at all?” (v. 25b; cf. Lindars, 1992: 114; Von Wahlde, 1984: 576–80). The Jewish *unknowing* about ‘who Jesus is?’ is contrasted with Jesus’ “I have much to say about you and much to condemn” (v. 26a; cf. Bartholomä,

238 For more details about the use of *transitional conjunctions*, refer to Wallace, 1996: 674; Painter, 1993: 300–1; Bartholomä, 2010: 148–9.

239 Vincent (1887/1969: 169) says, “*Withdraw myself* from you; this sense being emphasized by the succeeding words, *ye shall seek me*.”

240 Quast (1991/1996: 70) says that, “The phrase ‘dying in your sins,’ found nowhere else in John, is used three times (John 8:21, 24, 24) to stress the bleak state of those who do not believe in Jesus.” Jesus’ talk here is in a general set up as he mainly addresses the unbelieving Jews.

241 See Vincent, 1887/1969: 169.

242 Robertson (1932: 145; cf. Browning, 1996/2004: 105; *m.Hag* 2:1; Gos. Truth 22:3–4) says that, “The contrast is complete in origin and character, already stated in 3:31, and calculated to intensify their anger.”

243 See Vincent, 1887/1969: 170.

244 Jesus’ interlocutors’ misunderstood position is reflected through their questions about the location of the Father/identity of Jesus. Refer to Bultmann, 1971: 348.

2010: 150).²⁴⁵ Jesus further states concerning the truthfulness of his Father and his mission of declaring about the Father to the world (v. 26b; cf. Haenchen, 1984: 2:28).²⁴⁶ *Last*, the misunderstanding and the silence of the Jews prompt Jesus to clarify other things (cf. vv. 28–29). He says that the lifting up of the Son of Man is closely connected to their realization of who Jesus is (v. 28a; cf. Bultmann, 1971: 349; Dodd, 1960: 241–9).²⁴⁷ In the final statements, Jesus re-emphasizes his connection with the Father who sent him to this world (vv. 28b–29; cf. Painter, 1993: 301).²⁴⁸ The narrator concludes the first sub-exchange by stating that, “As he was saying these things, many believed in him” (v. 30; cf. Dodd, 1960: 353; Witherington, 1995: 176). Thus the content of the dialogue is built with the help of a contrast: the Jews’ *unknowing* of the identity and the destination of Jesus versus his *knowing* of their identity and destination.

The overarching format of the dialogue can be identified in the following way. The character utterances include the following tenets: *first*, Jesus uses speech forms like *ascension statement* (v. 21b), *prolepses* (vv. 21, 28a; cf. Robertson, 1932: 146), *can-cannot contrast* (v. 21), *I-you contrast* (v. 23), *belief statement* (v. 24), *question* (v. 25b), *agency speech* (vv. 26b, 29),²⁴⁹ *mission statement* (v. 26), and *elusive/cryptic language* (vv. 28–29);²⁵⁰ and *second*, his interlocutors use forms such as *misunderstanding* (vv. 22b, 25a; cf. Bultmann, 1971: 347; Bartholomä, 2010: 149), *questions* (vv. 22, 25a),²⁵¹ and a *quotation* (v. 22b).²⁵²

245 Painter (1993: 301; cf. Witherington, 1995: 175) says that, “The dialogue continues with the Jews asking ‘who are you?’ There is certainly no indication that the Jews understood the ἐγώ εἰμι as a claim to divine status.”

246 Robertson (1932: 147) says that, “Whatever they think of Jesus the Father who sent him is true (ἀληθής). They cannot evade responsibility for the message heard. So Jesus goes on speaking it from the Father.”

247 Robertson (1932: 147; cf. Bartholomä, 2010: 151) says that, “Indefinite temporal clause with Ὅταν (Ὅτε + αὐν) and the first aorist active subjunctive of ὑψω, to lift up (*Koiné* verb from ὑψω, height), used several times in John of the Cross of Christ (3:14; 8:28; 12:32, 34).”

248 Smith (1999: 184) considers verse 29 as a typical Johannine *embellishment*.

249 Lindars (1992: 115) says that, “Jesus is God’s agent, and as such he has a special relationship with God, which corresponds with the father/son relationship commonly employed in the statements about Jesus.”

250 Jesus’ language is elusive on several grounds, especially when he talks about ‘union with God.’ Cf. Moloney, 1998: 272.

251 About the question of the Jews at v. 22, Robertson (1932: 145; cf. Vincent, 1969: 169; Moloney, 1998: 273) says that, “Negative answer formally expected, but there is a manifest sneer in the query.”

252 While responding to Jesus’ utterance (v. 21b) the Jews quote Jesus’ own statement (cf. v. 22b).

The literary devices used in the speech units, like *antithetical parallelism* (v. 23),²⁵³ *irony* (v. 22; cf. Duke, 1985: 85–6; Stibbe, 1993: 101), *I am statements* (vv. 21, 24, 28; cf. Neyrey, 2007: 155; Strachan, 1941: 208–9),²⁵⁴ *conditional statement* (v. 24; cf. Painter, 1993: 301), *questions* (vv. 22, 25; cf. Robertson, 1932: 145–6), *double meaning* (v. 28a; cf. Quast, 1991/1996: 70; Resseguie, 2005: 188, 253), and *doublets* (vv. 21–22), maintain the literary quality of the pericope. Moreover, while Neyrey (2007: 154–5) observes a *chiastic structure* within the sub-exchange, Brown sees the whole section within an *inclusio*.²⁵⁵ According to Brown (1966: 347), “The opening rubric of this section is very much like that of the previous section. In the previous division we saw an inclusion in the ‘spoke . . . spoke’ of vv. 12 and 20; there is also an inclusion between 21 and 30, but it is not as smooth: ‘said . . . was speaking.’” The *pure narratives* (vv. 27, 30) and the *formula narratives* (vv. 21a, 22a, 23a, 25a, 25b, 28a) of the exchange help the dialogue to progress reader-friendly.²⁵⁶

John 8:21–30 has ironies, trial motif, proleptic development and dramatic features (cf. Lincoln, 2000: 82). Neyrey (2007: 157; cf. Duke, 1985: 85–6) states that, “Twice the author employs irony in Jesus’ declaration of his forthcoming death (cf. vv. 21–22, 28).”²⁵⁷ According to Stibbe (1993: 98; cf. Loader, 1997: 469; Brant, 2004: 143–4), “If the form of John 8:21–59 is really that of the trial scene, then the implicit commentary throughout this text supports the narrator’s defence of the divinity of Jesus and the concomitant satire of the diabolism of the Jews.”²⁵⁸ As Neyrey and Stibbe state, the trial scene of the exchange is presented through ironies and other literary features. These features of the dialogue help the reader understand the deeper aspects of the conversation. Within the sub-exchange, Jesus’ utterances are described as εἶπεν/ἔλεγεν (vv. 21, 23, 25b, 28), and his interlocutors’ utterances as ἔλεγον (v. 22, 25a; cf. Bultmann, 1971: 347–54). While in v. 27 the narrator talks about the misun-

253 Cf. Köstenberger, 2004: 258–9; Morris, 1995: 396–7; Moloney, 1998: 270–2; Dods, 1967: 775.

254 Stibbe (1993: 100) says that, “Of critical importance are the absolute and predicative uses of the divine name, *egō eimi*.”

255 The *chiasm* develops as follows: *first*, Topic: A, “*I am going away and you will search for me*; B, *but you will die in your sin*; C, *Where I am going, you cannot come*” (8:21). *Second*, Development: C, “*Is that what he means by saying, ‘Where I am going, you cannot come?’*” (8:22); B, “*You will die in your sins unless you believe that I am he*” (8:24); A, “*When you have lifted up the Son of Man, you will realize*” (8:28). See Stibbe, 1993: 154–5; Bernard, 1929: 298–304; Westcott, 1880: 130–3.

256 The two narrative notes in vv. 27 and 30 are helpful for the reader to fill the gaps in between the utterance units.

257 See Neyrey, 2007: 157.

258 Cf. Stibbe, 1983: 99.

derstanding nature of Jesus' interlocutors, in v. 30 he tells about the believing aspect (cf. Haenchen, 1984: 2:28; Witherington, 1995: 176).²⁵⁹ The major tenets of the sub-exchange, as in the case of the sixth exchange (cf. vv. 12–20), can be *statement-misunderstanding-clarification* format (cf. Duke, 1985: 144–6) and within that *challenge and riposte* rhetorical development is a continuous phenomenon (cf. Lindars, 1992: 114).²⁶⁰

The function of the dialogue can be discussed in the following way. In 8:21–30, the dialogue begins and ends with Jesus' utterances (cf. vv. 21 and 28–29). While it begins by proclaiming his departure and his interlocutors' death in their sin, it closes by affirming his interconnectedness with the Father and his responsibility to fulfill his Father's mission (cf. Robertson, 1932: 145–8). On the contrary, his interlocutors' speech is restricted to two questions (vv. 22 and 25a) and at one point they simply fail to understand and so fail to respond in turn (cf. v. 27). While the Jews are reduced to the level of misunderstanding and complete voicelessness, Jesus takes control of the conversation (cf. vv. 21, 23–24, 25b–26, 28–29). A paradigmatic reader can notice the way the forensic and proleptic characters of the dialogue become more acute episode after episode (cf. Brant, 2004: 144; Neyrey, 2009: 230–7). Belief-language of the sub-exchange develops in two ways: *first*, as Jesus invites his hearers to "believe that he is 'I am'" (v. 24); and *second*, by way of a narrational conclusion that "many believed in him" (v. 30; cf. Painter, 1993: 301).²⁶¹ The contrasting expressions, like I-you, can-cannot, from above-from below, and belief-unbelief, are sharpening lines within the pericope in order to bifurcate between the ideologies of Jesus' community and that of his opponents (cf. Dodd, 1960: 345–54; Thompson, 1988: 13).²⁶² Moreover, the sub-exchange is profound with themes such as Jesus' departure, Jews' inability to go where Jesus goes, Jesus as one whom God sent, lifting up of the Son of Man (cf. Menken, 1993: 318) and pleasing the Father (cf. Neyrey, 2007: 154–8). Von Wahlde (2010: 397) combines the

259 Strachan (1941: 209) states that, "*Believe in his name* is a more definite description of true faith."

260 Neyrey (2007: 155) says that, "Throughout this extended trial, Jesus has been calling them 'liars' and 'murderers,' so no matter what they say, the audience will scrutinize their words and behaviour, particularly by tracing the familiar rhetorical pattern of *statement-misunderstanding-clarification*."

261 Maniparampil (2004: 276) says that, "Jesus is the revelation of the Father, who revealed what the Father is like. He is love, spirit and light. Lack of acceptance of this revelation (love and life) is unbelief and that is sin in the Fourth Gospel."

262 Loader (1997: 469) states that, "In 8:13–20 and in 8:21–29 John portrays Jesus and his opponents as belonging to two different worlds: Jesus is from above; they are from below (8:23), but it is a dualism that retains flexibility; faith enables one to cross the boundary."

sixth exchange and the first part of the seventh exchange (cf. vv. 12–30) together as a single whole.²⁶³ As per his view (cf. Von Wahlde, 2010: 397), Jesus' speech in the sub-exchange (vv. 21–30) has the following purposes: *first*, to explain that the inadequacies of his listeners are due to the nature 'of the world'; *second*, to warn them that when the Son of Man is put to death, they will indeed know that he is 'I am'; and *third*, to prepare his 'work' (cf. v. 31) which will appear in the next section of the gospel (cf. Culpepper, 1983: 128).²⁶⁴ While on the one hand Jesus' character shows his elusive/cryptic nature, on the other he shows his revelatory nature through his speech units. Through the dialogue the narrator once again brings the reader toward an anticipatory mood.²⁶⁵ The reader anticipates to know the place of Jesus' departure and the lifting up of the Son of Man. The plot structure of the story is smooth as the current exchange is linked with the previous exchanges and to the subsequent sub-exchange (cf. Stibbe, 1994: 32–53; Chatman, 1978: 20). The text is performative and rhetorical as it persuades the reader to belief and makes him to move forward as a challenged personality (cf. Vorster, 2009: 505–78; Lategan, 2009: 457–84).

Second Sub-Exchange (8:31–59)

In the second sub-exchange (vv. 31–59) there are thirteen speech units (cf. Robertson, 1932: 148–59; Quast, 1991/1996: 70–1). While Jesus' speech units are represented seven times (see vv. 31b–32, 34–38, 39b–41a, 42–47, 49–51, 54–56, and 58), his interlocutors' speech units are represented six times (see vv. 33, 39a, 41b, 48, 52–53, and 57; cf. Strachan, 1941: 208–17). As in the case of the first sub-exchange, here too Jesus is the one who begins and concludes the dialogue (vv. 31 and 58; cf. vv. 21 and 28–29; cf. Haenchen, 1984: 2:28–32).²⁶⁶ The setting of the dialogue at vv. 21–30 changes in vv. 31–59 as there develops a shift: *first*, in v. 30, the narrator concludes a dialogue by saying that "as he was

263 See Von Wahlde, 2010: 378–97.

264 Von Wahlde (2010: 397; cf. Schnackenburg, 1980: 2:197–9) says further that, "He [Jesus] also warns them that if they do not believe that he is 'I AM,' they will die in their sins." Menken (1993: 318) says that, "There are . . . definite points of contact between John's Son of Man concept and the Son of Man in the Synoptic tradition—the Son of Man who is exalted and glorified on the cross (John 3:14; 8:28; 12:23, 34 [cf. 32]; 13:31) and ascends into heaven (John 3:13; 6:62), may be regarded as a Johannine reinterpretation of the Synoptic Son of Man who has to suffer (Mark 8:31) and will come in glory (Mark 8:38)."

265 Motyer (1997: 152) says, "The reader is gripped and drawn into the discussion not just by being presented with this bewildering variety of responses. Further techniques are employed . . . particularly in the material up to 8:30."

266 Usually, it is a narrative trick to foreground Jesus and his utterances over against his interlocutors and their utterances.

saying these things, many believed in him”; and *second*, in v. 31, he begins another dialogue by stating that “then Jesus said to the Jews who had believed in him” (cf. Resseguie, 2005: 87–120; Culpepper, 1983: 128).²⁶⁷ While in the first case a division is demonstrated within the Jewish community on account of Jesus (cf. v. 30), in the second case Jesus addresses exclusively the believing community (cf. v. 31a).²⁶⁸

The content of the sub-exchange is discussed herewith.²⁶⁹ *First*, Jesus begins his speech to ‘the Jews who had believed in him’ (v. 31a; cf. Robertson, 1932: 148–9; Talbert, 1992: 154).²⁷⁰ His advice to them is to continue in his word (v. 31b) and to become his true disciples (cf. Strachan, 1941: 210; Haenchen, 1984: 2:28).²⁷¹ The aftermath of ‘continuing in the word of Jesus’ and ‘becoming his disciples’ is twofold: (1) they will know the truth (v. 32a); and (2) the truth will make them free (v. 32b; cf. Smith, 1999: 184–85).²⁷² Borchert (1996: 303) says that, “he [Jesus] called forth those who believed the quality of consistency epitomized in the Johannine term ‘abide,’ ‘continue,’ or ‘remain’ (μένειν, ‘hold to’).” The aspects of truth and freedom are integrally connected here. *Second*, Jesus’ utterance leads his interlocutors to misunderstanding (v. 33). They affirm their traditional standpoint that “we are descendents of Abraham” and raise a question, “What do you mean by saying, ‘You will be made free?’” (v. 33b; cf. v. 32; cf. Strachan, 1941: 211; Talbert, 1992: 154).²⁷³ *Third*, in Jesus’ response (vv. 34–38), he makes a sharp distinction between those who are “slaves to sin” and “those who are made free by the Son” (cf. Quast, 1991/1996: 70–1; Motyer, 1997: 179–80). He does not consider his counterparts as true descendants of Abraham due to

267 The setting changes due to the change of characters from the general group of Jews to those who believe in him.

268 But the narrator maintains the narrative flow from vv. 21–30 to vv. 31–59 by way of sustaining the antagonistic attitude of the interlocutors. Cf. Köstenberger, 2004: 261; Witherington, 1995: 176; Temple, 1952: 141–2.

269 Smith (1999: 184) says that, “The discussion will now center on descent from Abraham, as the tension between Jesus and his newly found Jewish believers quickly becomes apparent (vv. 31–33).”

270 Schnackenburg (1980: 2:204) says that, “The evangelist needed a remark such as the one in v. 30 as a transition. We can therefore reasonably assume that the evangelist has in mind Jewish Christians of his time who—perhaps as a result of Jewish counter-propaganda—are in danger of lapsing from faith in Christ.”

271 Third-class condition with ἐάν and first aorist (constative) active subjunctive.

272 Köstenberger (2004: 261) says that, “The reference to being ‘truly’ Jesus’ disciples (μαθηταί) implies that there is in Johannine thought such a thing as false (or temporary) disciples, that is, people who follow a teaching only for a reason.”

273 See Philo’s portrayal of Abraham in *Abr* 1 §70; *Migr. Abr* 9 §43; 24 §§132–33; *Heir* 6 §§24–27.

two reasons: (1) they do not guard his word; and (2) they plot to kill him (v. 37; cf. Haenchen, 1984: 2:28; Duke, 1985: 76). He also says to them that he declares what he has seen in the Father's presence and that his interlocutors must do what they have heard from the Father (v. 38; cf. Dodd, 1968: 41–57; Robertson, 1932: 150–1).²⁷⁴ Knowing the truth in this context means abiding in Jesus and that in turn makes his interlocutors free from their enslavement to sin.

The “believed ones” repetitively affirm, as the *fourth* utterance, that “Abraham is our father” (v. 39a; cf. v. 33a; cf. Quast, 1991/1996: 71; Bartholomä, 2010: 152–77).²⁷⁵ Bernard (1929: 2:310) is of the view that, “He [Jesus] had admitted (v. 37) that they were σπέρμα Ἀβραάμ, but this natural descent did not, by itself, guarantee all the privileges which belong to the τέκνα who are Abraham’s true heirs (cf. Gal 3:7, 9).” Jesus’ response in vv. 39b–41a points out this aspect clearly. *Fifth*, Jesus opposes their argument and says more emphatically that they are not at all children of Abraham due to their ‘plot to kill him’ (vv. 39b–41a; cf. Painter, 1993: 302; Bultmann, 1971: 315). *Sixth*, as a response they reaffirm that they are not “illegitimate children” but “children of God” (v. 41b; cf. Dodd, 1968: 47–57; Bernard, 1929: 2:311–2).²⁷⁶ *Seventh*, Jesus counters their third argument by stating that they are “children of devil” due to their unbelief in him (cf. Haenchen, 1984: 2:29; Talbert, 1992: 156–7).²⁷⁷ Jesus says to them that: (1) because his Father is truth, he is also true; and (2) by denying him they deny the one who sent him and become followers of the devil who is the liar (vv. 42–47; cf. Dodd, 1968: 42; Smith, 1999: 187).²⁷⁸ *Eighth*, the Jews react to Jesus’ charge that they are “children of devil” (v. 48; cf. Bultmann, 1971: 324). Their reaction was more in the form of an accusation posed against him that “you are a Samaritan and have a demon” (cf. Bernard, 1929: 2:316–7).²⁷⁹ *Ninth*, Jesus denies their allegation and tells them that their dishonor toward him

274 Van der Watt (2007: 15) says that, “The basic answer lies in one’s behaviour, because who one is becomes apparent in what one does. A child does what his father does (8:38–39) and therefore one’s deeds reveal one’s family allegiance.”

275 Keener (2003: 1:754) says, “the issue in this context is not merely generic descent, which Jesus seems to grant them (8:37); their claim to be Abraham’s children (8:39) is undoubtedly a related claim to salvation (cf. ‘our father Abraham’ in 8:39, 52; Matthew 3:9; Luke 3:8).”

276 See Lenski, 1942: 644; Ridderbos, 1987/1997: 313; Carson, 1991: 352.

277 Painter (1993: 302) says that, “The two fathers in question are God and the devil and this is understood by the Jews who responded in kind by accusing Jesus of being a Samaritan and demon-possessed, 8:48–49.”

278 Keener (2003: 1:752–53) says that, “In this section [i.e., vv. 37–51] Jesus not only defends himself against character charges (8:46), but challenges the character of his opponents.”

279 See Ridderbos, 1987/1997: 318.

is synonymous to their dishonor to the father (v. 49). He also tells them that he does not seek his glory but rather the glory of the Father who is the judge (v. 50; cf. Strachan, 1941: 214; Haenchen, 1984: 2; 29).²⁸⁰ As a veracity statement he tells them that “whoever keeps my word will never see death” (v. 51; cf. Van der Watt, 2005: 473). As in the case of his first utterance (vv. 31a–32), here too Jesus emphasizes the aspect of keeping his word (v. 51).

As the *tenth* utterance is introduced, misunderstanding once again rules over the scene. The Jews attempt to confirm that Jesus has a demon and raise a question, “Are you greater than our father Abraham, who died?” (vv. 52–53; cf. De Lange, 2008: 33–9; Bartholomä, 2010: 152–77).²⁸¹ *Eleventh*, as at the beginning of the dialogue (i.e., 8:14–18), here too Jesus brings the contrast between his “knowing” and his interlocutors’ “unknowing” (cf. vv. 54–56; cf. Robertson, 1932: 157–8). He further says that “If I glorify myself, my glory is nothing. It is my Father who glorifies me, he of whom you say, ‘He is our God’ ” (v. 54).²⁸² *Twelfth*, the Jews raise another misunderstanding question: “You are not yet fifty years old, and have you seen Abraham?” (v. 57; cf. Dodd, 1968: 54–7; Bultmann, 1971: 327).²⁸³ And *last*, Jesus’ veracity statement about his “being” is that “Very truly, I tell you, before Abraham was, I am” (v. 58; cf. Ball, 1996: 80–1; Wallace, 1996: 515, 530–1). Bernard (1929: 2:322) says that, “It is clear that John means to represent Jesus as thus claiming for Himself the timeless being of Deity, as distinct from the temporal existence of man.” The narrator’s role is more obvious at vv. 31 and 59. Whereas in v. 31 the narrator endeavors to connect the second part of the seventh exchange with the previous part, in v. 59 he describes the dramatic and violent reaction of the Jews toward Jesus and his exit from the scene (cf. Culpepper, 1983: 128; Robertson, 1932: 159).²⁸⁴ Thus the content of

280 In response to the accusation of the Jews, Jesus replies again in terms of his relation to the one who sent him and of seeking glory. See Painter, 1993: 302; Von Wahlde, 2010: 406; Bultmann, 1971: 324; Lightfoot, 1956: 194; Blomberg, 2001: 148.

281 Keener (2003: 1:765–6) says that, “The interlocutors conversely deny that Jesus is greater than Abraham (8:52–53); Jesus responds that he is not boasting (8:54–55), but that Abraham himself recognized Jesus’ superiority (8:56), and that Jesus existed eternally before him (8:58)—a blatant assertion of deity which could not easily be misinterpreted (8:59).”

282 The contrast between Jesus and his interlocutors is revealed yet another time through his utterance: *first*, Jesus’ ‘knowing’ over against his interlocutors’ ‘unknowing’; and *second*, his ‘keeping of the word’ over against their ‘not keeping the word.’ See Thomaskutty, 2014: 358; Ridderbos, 1987/1997: 320; Von Wahlde, 2010: 416–7.

283 See Bultmann, 1971: 326; Schnackenburg, 1980: 2:223; Hoskyns, 1947: 348–9.

284 Köstenberger (2004: 273) says, “Already in OT times, people considered stoning righteous men such as Moses (Exo 17:4), Joshua and Caleb (Num 14:10), and David (1 Sam 30:6).

the dialogue is progressive in unfolding the meaning of truth, freedom, and conflicting kinships (cf. Borchert, 1996: 302).

The form of the dialogue can be determined on the basis of the following analysis. As in the case of other exchanges here too Jesus and his interlocutors use various speech forms and those fit well within the extended *feast of Tabernacles* episode.²⁸⁵ The dialogue section at vv. 31–59 shows both *analeptic* and *proleptic* interconnections (cf. Chatman, 1978: 64; Genette, 1980: 48–79).²⁸⁶ This feature of the sub-exchange is helpful for the reader to view the dialogue from the larger framework of the gospel. John 8:31–59 has one of the longest and very dynamic dialogues (cf. Bultmann, 1971: 312–28). In the broader sense, the dual exchange in chapter eight (i.e., vv. 12–20, 21–30/31–59) has *forensic* (cf. Keener, 2003: 1:752–3),²⁸⁷ *revelatory* (cf. Bultmann, 1971: 324–5; Motyer, 1997: 195–7), *polemical* (cf. Smith, 1999: 190; Mlakuzhyil, 1987: 204), *ironic* (cf. vv. 37, 39b–41a, 52–53; cf. Duke, 1985: 70–1, 153; Powell, 1990: 27–32),²⁸⁸ and *ambiguous* (cf. Van der Watt, 2005: 465; Hamid-Khani, 2000: 33–61) elements.²⁸⁹ The phenomenon of *argumentation and counter-argumentation* is a leading dialogical technique within the sub-exchange. The dialogue is *conflict-centered* (cf. Mlakuzhyil, 1987: 204), *question-and-answer sequential* and *belief-beckoning* (vv. 45–46; cf. Vincent, 1969: 173). The narrator of the episode uses literary devices, like *antithetical parallelism* (v. 35; cf. Baldick, 1990: 160), *synonymous parallelism* (v. 44; cf. Carey and Snodgrass, 1999: 109–10), *statement-clarification formula* (vv. 31–37),²⁹⁰ *statement-misunderstanding-clarification*

Stephen, the church's first martyr, was stoned on account of alleged blasphemy (Acts 7:57–60). Paul, too, was stoned, although he escaped with his life (Acts 14:19; 2 Cor 11:25), as were other saints (Heb 11:37)."

285 Rhetorical features of the Johannine dialogue are well-maintained in the episode through employing various literary features.

286 Cf. Stibbe, 1994: 87–8.

287 Stibbe (1993: 99; cf. Lincoln, 1994: 3–30) says that, "John 8:12–59 can be classed as judicial rhetoric because the language and imagery is thoroughly forensic in character. . . . Jesus is both defending himself and attacking his accusers."

288 Keener (2003: 746; cf. Ridderbos, 1987/1997: 305; Motyer, 1997: 172–4, 200–6) says about vv. 31–36 as follows: "The tone of the dialogue quickly becomes harsh. Some suggest that John borrows here the nature of 'informal satire,' which, like this passage, exploited irony in such a way as to portray the illogic of its victim."

289 Keener (2003: 744; cf. Bultmann, 1971: 320–3) states that, "The ambiguity of Jesus' language ('ἐγώ εἰμι' signifying 'I am he' or 'I am') fits the gospel's pattern of double entendres inviting misunderstanding from those disinclined to persevere. This ambiguity is fully resolved in 8:58, however."

290 Pilch (1992: 126–34), in his survey of the sociology of lying, reveals two kinds of lies: lies of defense and lies of attack.

formulae (vv. 38–40, 41–47, 51–55, 56–58),²⁹¹ *questions* (vv. 33, 43, 46, 48, 53, 57; cf. Stibbe, 1993: 101), *doublets* (vv. 31–33, 51–52; cf. Brown, 1966: 1:315; Cory, 1997: 102), *Amen, Amen statements* (vv. 34, 51, 58; cf. Parker, 1959: 223, 231, 235), and three cycles of *claim-challenge-riposte* structures (vv. 44–49, 51–55, 56–58; see Neyrey, 2007: 165–6; Freed, 1983: 52–9), in order to maintain the literary quality of his work and to engage the reader. The repetitive usage “continue in my word” (see, vv. 31, 37, 43, 55) is intentional within the sub-exchange and that holds the entire discussion together.

The sub-exchange also has other conspicuous literary features, like *contrasts* (cf. Powell, 1990: 32; Smith, 1999: 185),²⁹² *mounting violent attacks on the messiahship of Jesus*,²⁹³ *truth-claims, Abrahamic-claims but un-Abrahamic nature of the Jews* (cf. Schnackenburg, 1980: 2:211; Calvert, 1992: 3–7),²⁹⁴ *fatherhood-sonship* aspects (cf. Ridderbos, 1987/1997: 310), *accusation of self-glorification* (vv. 54–55; cf. Ridderbos, 1987/1997: 320), *fulfillment of God's promises* (cf. Ridderbos, 1987/1997: 320–1), *I am saying* (v. 58; cf. Ball, 1996: 80–4; Stibbe, 1993: 100), *assertion formula and characteristic pronouncements* (v. 58), *stereotyped apocalyptic polemic* (vv. 31–41),²⁹⁵ *hyperbole* (vv. 39–41; cf. Witherington, 1995: 177; Gabel and Wheeler, 1986: 22), *riddles* (vv. 31–32, 38, 51, 56; also see vv. 24, 26; cf. Thatcher, 2001: 271), *dualism* (cf. Barton, 2008: 3–18; Bianchi, 1987: 4:506–12), *imagery* (vv. 34–35; cf. Zimmerman, 2006: 1–43; Thompson, 2006: 259–78), and *chiasm* (cf. Stibbe, 1993: 97).²⁹⁶ The narrator improves his language, doctrine, and style further from the previous exchanges

291 The sequence of *statement-misunderstanding-clarification* is at the heart of this dialogue section. See Culpepper, 1983: 152; Bernard, 1929: 1:cxii; Resseguie, 2005: 65; Beasley-Murray, 1987: 133; Cory, 1997: 110–1; Köstenberger, 2004: 272; Bultmann, 1971: 316–7; Von Wahlde, 2010: 398.

292 Lindars (2000: 91; cf. Keener, 2003: 754–8) clarifies it further by stating that, “The short and sharp discourse of 8:31–59 presents Jesus’ opponents as children of the devil by contrast with Jesus’ own affiliation to God. The point of this contrast appears in a saying from the Jesus tradition in 8:51, 52 (cf. Mark 9:1).”

293 Or Jewish counter-arguments (cf. Schnackenburg, 1980: 2:205).

294 Moloney (1998: 274; cf. Neyrey, 2007: 159, 161; Motyer, 1997: 161; De Lange, 2008: 33–9) is of the opinion that, “A unifying narrative effect is created by the relentless increase in hostility between the only protagonists in the story, Jesus and ‘the Jews,’ and by regular reference to Abraham (cf. vv. 33, 37, 39, 40, 52, 53, 56, 57, 58).”

295 Von Wahlde (2010: 410; Witherington, 1995: 177) says that, “Stereotyped polemic was common in apocalyptic and had as its goal the delineation and identification of two opposed groups of people and the characteristics of each. When described in starkly dualistic ways, these characteristics are intended to show the error of the one group and the correctness of the other.”

296 Refer to Neyrey, 2007: 158–59.

and episodes here. Stibbe (1993: 102; cf. Keener, 2003: 756; Dodd, 1960: 345–54) says that, “Jesus’ use of logic in John 8:12–59 is forceful in its clarity and dogmatism. Jesus uses *paradeigmata* (examples) from Jewish history (Abraham, 8:33–58) and everyday life (for example, the short parable in 8:35) to support his argument.”²⁹⁷ Jesus’ character is not a *developing* type from the beginning till the end in John as he is *static*²⁹⁸ [i.e., God himself]; but reveals his divine nature slowly to his interlocutors/reader. For his interlocutors, Jesus appears as a *dynamic* character.²⁹⁹ This *static* but *dynamic* characterization is one of the peculiarities of Johannine presentation of Jesus. The interlocutors are *entering* and *exiting* the stage, but Jesus is the *existing* character from beginning till the end. The “being” and “pre-existent” (cf. Bultmann, 1971: 328) nature of Jesus is in sharp contrast with the “becoming” and “temporary” natures of his interlocutors. Within the overall *controversy and conflict* natures (cf. Van der Watt, 2005: 153; Powell, 1990: 42–4) and within the *antithetical development* of the dialogue, all the above mentioned speech forms and literary devices work dynamically and dramatically to shape the religious-theological dialogue (cf. Elam, 1980: 135–91; Mlakuzhyil, 1987: 204–5).³⁰⁰ The controversial and antithetical nature of the dialogue is explicit through the ideological collision of Jesus’ transformative views over against the traditional religious-theological views of the Jews. As the climactic scene of an extended episode (7:1–8:59), the exchange at 8:31–59 performs a significant role within the overall framework of

297 Stibbe (1993: 102) also says that, “He [Jesus] uses the *gnome* or ‘maxim’ [e.g. 8:34] and some of his reasoning takes on the form of the syllogism. Of importance to the *logos* of Jesus’ arguments are his use of laws and witnesses.”

298 A *static character* does not develop or change; he or she remains stable in outlook and disposition throughout the story. According to Docherty, a static character is unable to step outside the bounds of the narrative, a cardboard character completely accounted for in the narrative and simply a function of the plot. See, Docherty, 1983: 224; Resseguie, 2005: 125.

299 A *dynamic character* undergoes a radical change throughout the course of a narrative, displaying new behaviour and changed outlooks. The change can be for better or worse, and may be large or small. But the change is not minor or insignificant: it is a basic and important change in the character. See, Malbon and Berlin, 1993; Malbon, 2000: Chap. 3; Arp, 1998: 79–80.

300 Smith (1999: 190) is of the opinion that, “As the conversation unfolds it becomes evident that its bitterness derives from the kinship of the antagonists, but neither will grant the other a share of the legitimate lineage.” Dodd (1968: 41; cf. Hitchcock, 1923/1993: 15–24) says that, “The long dialogue in John 8:31–58, one of the most powerful and most carefully composed in the Fourth Gospel, forms a unit within the sequence of controversial dialogues staged at the Feast of Tabernacles (7–8). It is held together by recurrent references to Abraham.”

the episode to stabilize the dramatic plot structure (cf. Templeton, 1999: 53–65; Chatman, 1978: 20, 43, 47).³⁰¹

The following are some of the functional aspects of the dialogue at vv. 39–59.³⁰² The dialogue here functions within the backdrop of the Feast of Tabernacles. As Morris (1995: 386) says, the imagery both of water and of light was very important, and light continues to occupy attention in this section.³⁰³ Jesus' utterance, i.e., "I am the light of the world," is placed in the sixth exchange (i.e., 8:12–20; cf. Stibbe, 1993: 100); but its echoes are continually reflected in Jesus' succeeding dialogue (esp. as a verbal exchange between 'the light' and the 'sons of darkness,' 9:1–41; cf. Motyer, 1997: 158–9).³⁰⁴ Though the narrator tells the believing character of Jesus' interlocutors in vv. 30–31a, in the dialogue (vv. 31b–58) the animosity of the Jews toward Jesus is more acute than ever before.³⁰⁵ In this context, Jesus' recurring talk "continue in my word" (see vv. 31, 51; cf. v. 37, 43, 47a, 55; cf. Schnackenburg, 1980: 2:204–21) remains a strong caution for those who have already entered the status of "believing" in order to maintain their status quo.³⁰⁶ Culpepper (1983: 93) states about the general framework of chap. 8 as follows: "In John 8 the verbal exchange between Jesus and the Jews reaches its most hostile and strident tones. . . . There is no longer any hope of reconciliation."³⁰⁷ The aspects such as the plot to kill Jesus, calling him a Samaritan, considering him as demon-possessed, and picking up stones to throw at him show the opponents' antithetical and violent attitudes toward

301 See Cory, 1997: 106; Brant, 2004: 143.

302 While Moloney (1998: 274) entitles this section as "Jesus and 'the Jews' in Conflict over Their Respective Origins," Köstenberger (2004: 261) considers it as a "Paternity Dispute."

303 Beasley-Murray (1987: 140) says that, "The presentation of Jesus as fulfilling the faith and hope of Israel expressed in the Feast of Tabernacles is continued from chap. 7 in the first utterance of Jesus in chap. 8, and its presuppositions are exposed in the subsequent dialogues."

304 Especially it is noticeable in the seventh exchange [8:21–59]. This light-darkness dualism is rightly introduced in the dialogue in 8:12. The paradigmatic reader can rightly position Jesus as the light and his unbelieving interlocutors as the representatives of darkness.

305 Smith (1997: 32) comments that, "In this chapter [chap. 8] the harshness of the dialogue is matched by the roughness of the literary construction. Jesus makes several abrupt beginnings, after the initial 'I am the light of the world,' each of which makes only the loosest connection with what precedes." See Keener, 2003: 739; Westcott, 1880: 132–3; Robertson, 1932: 144–8.

306 See Moloney, 1998: 275; Bruce, 1983: 196; Robertson, 1932: 148.

307 Von Wahlde (1982: 50) observes that, "The Jews disagree with Jesus in 8:33 and in 8:37. Jesus speaks of their attempt to kill him. . . . Some have attempted to explain this controversy by taking the belief of 8:30–31 as an imperfect kind."

Jesus.³⁰⁸ These aspects boost the dramatic phenomena of the sub-exchange aiming toward the climax of the story.³⁰⁹

Understanding the dialogue at 8:31–59 is crucial in order to connect the story to the succeeding episodes. The narrator actualizes three important things through this dialogue: *first*, a heightened religious-theological outlook; *second*, anticipation toward the glorification/lifting up of Jesus; and *third*, revealing the contrasting identities of Jesus and his interlocutors (cf. Robertson, 1932: 148–59). The attempt of the narrator to decipher Jesus' identity in relation to the Father increases theological possibilities.³¹⁰ As Dodd (1963: 330) rightly pointed out, "The long discourse in 8:31–58 may fairly be described as a *locus classicus* of Johannine theology." Another feature is that the dialogue here is proleptically attuned and the reader is led toward a higher degree of anticipation about the death of Jesus.³¹¹ Moreover, the dialogue between Jesus and his interlocutors is instrumental in dividing humanity into two categories, those who are of 'life' and those who are of 'death.'³¹² The above mentioned aspects prove that the central theme of this dialogue section is 'Jesus' oneness with the Father and his genuine identity' over against his interlocutors' 'false identity.'³¹³ The dialogue, thus, has all the ingredients to interlock the reader with the incidents and themes of the sub-exchange in a dynamic way.

308 This is one of the most conflict-centered dialogues during the Feast of Tabernacles and it maintains a climax of suspense (v. 59). Jesus' manipulative power over the dialogue and the Jewish failure in understanding the true identity of Jesus invited the dramatic scene of "picking up stones." Smith (1997: 31; cf. Bruce, 1983: 197–205) says that, "The extremely hostile interchange ranges over such topics as who Jesus' father is, who is Jesus, who are the true descendants of Abraham, who is the Jews' father, Abraham or the devil, and whether Jesus has a demon."

309 It is important to notice that the present dialogue is decisive as it focuses more on two aspects: *first*, the conflict between the protagonist and his interlocutors; and *second*, the characterization of Jesus and his opponents [i.e., Jews] in a more vivid sense.

310 Its theological possibilities are more abundant than any other pieces so far. Jesus' and his interlocutors' identities are defined in a more clear terms. The fatherhood claims of the characters (i.e., God as the Father of Jesus versus Abraham as the father of the Jews) increase the controversial and dialogic chances in more clear terms.

311 Smith (1997: 31) says that, "Charges and countercharges are flung back and forth between Jesus and his opponents. Jesus in effect makes the Jews responsible for his death (8:28, 40, 59)."

312 Refer to Keener, 2003: 738.

313 See Köstenberger, 2004: 261–74; Robertson, 1932: 148–59; Vincent, 1969: 173–81.

Meso-Analysis

Our polyvalent analysis of dialogue at the *micro*-level enables us to derive the following observations at the *meso*-level (cf. Ellis, 1984: 7; Haenchen, 1984: 3–32).³¹⁴ The exchanges have their own individual characteristics; but they also share common properties with other dialogues (cf. Warren and Wellek, 1955: 7).³¹⁵ Dodd (1960: 345–6; cf. Stibbe, 1994: 111) considers John 7–8 as the ‘central block of the Book of Signs.’³¹⁶ As the central block of the Book of Signs, John 7–8 puts a strong foundation for the events that unfold in the Book of Glory. The first exchange (7:1–9) develops basically among the family members of Jesus.³¹⁷ The contrasting features such as Jesus’ work versus works of the world, act in public versus act in secret, and belief versus unbelief remain as significant elements within the dialogue.³¹⁸ Other aspects such as Jesus’ time, revealing himself to the world, and the activities of testifying also show distinctive features.³¹⁹ In exchange one, the contrasting identities and ideologies of Jesus and his brothers are incorporated within a *suggestion-negative reaction-positive action dialogue* pattern (cf. Giblin, 1980: 197–211).³²⁰ The second exchange (7:10–13) is put in an *implicit* (7:11–12a) and *explicit* (7:12b–13) dialogue format where Jesus’ destination and identity are the major topics (cf. Keener, 2003: 708–11).³²¹ In the third exchange (7:14–36), the conflicting world-views of Jesus and his interlocutors are expressed with the help of a

314 Thatcher (2001: 277) says that, “it is likely that the Johannine dialogues possess a higher compositional unity than is typically supposed, and further likely that these dialogues emerged from a community seeking to establish its boundaries on the basis of common knowledge.”

315 Lieu (2005: 171–183; cf. Wenham, 1998: 102) discusses about John’s distinctive way of writing.

316 In the analyses of Dodd (1960: 345–6) and Stibbe (1994: 111–2), the seven-controversy dialogues which make up this block of material follow an introductory section in 7:1–10 and a brief scene in 7:11–13.

317 It can be considered as a ‘family dialogue.’ Refer to Köstenberger, 2004: 228–31.

318 A dualistic trend is adopted all through the dialogue.

319 Cf. Lindars, 1972: 281–5; Lenski, 1942: 528–37; Hoskyns, 1947: 310–2; Lightfoot, 1957: 174–6.

320 Moreover, the interlocutors’ talk units maintain a *fifty-fifty interaction*. See Strachan, 1941: 198–9; Temple, 1952: 123–6; Blomberg, 2001: 131–2; Dodd, 1963: 322–5; Hendriksen, 1961: 2:3–7.

321 Though mostly formed in narratives, the three utterance units recorded are significant within the exchange. Cf. Temple, 1952: 126; Dodd, 1960: 345–54; Carson, 1991: 309–10; Tenney, 1948: 131–2; Hoskyns, 1947: 312–3.

religious-theological and *challenge-and-riposte dialogue* format (cf. Meeks, 1972: 60; Strachan, 1941: 199–200).³²² In the fourth exchange (7:37–44), Jesus' prophetic role as the Messiah, and its effect upon his interlocutors, is expressed with the help of an *enigmatic pronouncement* (7:37b–38) turned to a *community dialogue* (7:40–42; cf. Wai-Yee, 2001: 11; Haenchen, 1984: 2:18).³²³ A *forensic type of dialogue* is featured in 7:45–52 (as the fifth exchange) where a juridical communication concerning Jesus is taking place at the official levels of Judaism (cf. Bultmann, 1971: 309–12).³²⁴ In the sixth exchange (8:12–20), a *challenge-and-riposte/statement-misunderstanding-clarification dialogue* develops by way of incorporating the contrasting identities of Jesus and his counterparts (cf. Ellis, 1984: 7–8; Strachan, 1941: 205–8).³²⁵ The contrasting identities of the interlocutors based on the conflicting religious-theological world-views are obvious within the framework of the exchange.

The dialogue of the seventh exchange (8:21–59; cf. vv. 21–30 and 31–59) further exemplifies features of *statement-misunderstanding-clarification*, *challenge-and-riposte*, *controversy and conflict*, and *antithetical* aspects.³²⁶ It incorporates *forensic aspects* and *religious-theological elements* as some of the leading tenets. The contrasting identities of the interlocutors and the development of themes such as truth, freedom, and conflicting kinship are fairly incorporated within the dialogue set up (cf. Dodd, 1968: 41–57; Quast, 1991/1996: 69–71). The above mentioned elements of the exchanges contribute to the dramatic development, conflict orientation and characterization, forensic procedure, and the thematic progression of the extended *religious-theological dialogue* (cf. Hakola, 2005: 131).³²⁷ The religious-theological dialogue genre of the text includes elements of other genres for greater effect. At the pragmatic level, the linguistic phenomenon of the narrator helps the reader to be inter-

322 Thematically, the dialogue is *Messianic-oriented*, *glory/hour-focused*, *belief-unbelief-distinctive*, and *Moses-Jesus conflictive*. See Lightfoot, 1957: 174–81; Köstenberger, 2004: 232–9; Hendriksen, 1961: 2:9–21.

323 The utterance-units of the fourth exchange (7:37–44) are framing a 'monologue-turned-community dialogue.' As in the case of the first exchange, it has a *narrative-dialogue-narrative-dialogue-narrative chiastic formula*.

324 See Strachan, 1941: 203–4; Morris, 1995: 381–5; Lenski, 1942: 583–91; Bruce, 1983: 184–6; Hoskyns, 1947: 325–6.

325 Neyrey (2007: 153) states that, "One may profitably read this narrative in terms of several challenge/riposte exchanges."

326 Meeks (1972: 64) states that, "the prediction to 'the Jews' has been made a second time (8:21), and this time their 'misunderstanding' recognizes that Jesus' 'departure' means his death: 'He will not kill himself, will he?' (8:22)."

327 The controversial nature of the dialogue is designed by way of bringing the OT figures (i.e., Moses and Abraham) into the centre of the conversation.

locked with the text (cf. Van Dijk, 1976: 23–55). This is made possible through character dialogues. While the content and the form of the seven exchanges work together, the dialogue functions to inform, persuade, motivate, and direct the reader to maintain a strong bond with Jesus. The dialogue includes lively passages of *stichomythia* (speeches, stitched together) that helps to progress the plot-structure of the episode reader-friendly (cf. Press, 2007: 64).³²⁸

The dialogue of the episode as a whole is wrapped up in narratives. Stibbe (1993: 96) states that, “Chapters 7 and 8 of John’s story form a unit within this section of the Gospel. This is first of all suggested by the *inclusio* between 7:1–13, where Jesus goes secretly (ἐν κρυπτῷ, v. 4) to the temple, and 8:59 where Jesus is said to slip away (ἐκρύβη) from the temple grounds.”³²⁹ Another *inclusio* is formed between 7:1 and 8:59 as the episode begins with a mention about the ‘killing attempt’ and ends with a ‘stoning attempt’ (see Stibbe, 1993: 88–103). The revelatory aspects of the religious-theological dialogue are placed within this *violence-ridden inclusio* between 7:1 and 8:59.³³⁰ Also, an *inclusio within an inclusio* is developed between 8:12 (‘I am the light of the world’) and 8:58 (‘Before Abraham was born, I am’).³³¹ Bailey and Vander Broek (1992: 176–7) state,

It needs to be stressed that the oratorical style of the Johannine Jesus is that of a revealer. In many respects, he is an alien figure who, when he speaks, constantly probes beyond surface meanings to the more profound significance latent in words. Because of this, it is important for interpreters to trace with care the development of Jesus’ speech in John, analyzing his rhetorical moves both in the dialogues and monologues. This involves both examining the quantity and character of Jesus’ speech, and also noting how the questions and statements of his dialogue partners play their part in a particular discourse.

328 Baldick (1990: 211) defines *stichomythia* as “a form of dramatic dialogue in which two disputing characters answer each other rapidly in alternating single lines, with one character’s replies balancing (and often partially repeating) the other’s utterances.”

329 Painter (1993: 290) says, “The theme of seeking to kill or arrest Jesus runs through these chapters, 7:1, 11, 20, 25, 30, 32, 44; 8:37, 40, 59. It is in the context of the plot to kill Jesus that the theme of hiddenness and openness/revelation is developed, 7:4, 10, 26–27, 28–29.”

330 While the narrator places the revelatory dialogue sections within the violence-ridden episode, one can identify the function of the larger irony in the episode.

331 Kermode (1986: 7; cf. Martyn, 1968: xvi; Conway, 2002: 486) says that, “God in the Old Testament and his Son in the New have special rights over the verb ‘to be’; for them to say ‘I am’ is to assert divinity. . . . In the Greek the words translated as ‘Before Abraham was, I am’ really mean ‘Before Abraham *became*’ (came into being).”

What Bailey and Vander Broek say is true when we analyze the overall development of the dialogue in the episode. The narrator describes Jesus as an eloquent speaker in comparison to his counterparts. But the significance of Jesus' utterances cannot be understood until one examines them in relation to the utterances of his dialogue partners.³³² The central conflict of the dialogue is circumscribed around the fatherhood of Jesus and of his interlocutors. Two world-views are in conflict with each other in the episode, the world-view of Jesus rooted in his Father vs. the world-view of the Jews rooted in the Abrahamic genealogical connection and the Law of Moses (cf. Van der Watt, 2005: 128b). While the Jews claim about themselves that they are the children of Abraham (and also of God), Jesus declares that they are children of devil (cf. Bultmann, 1971: 325–8).³³³ From the very beginning of the dialogue Jesus connects himself closely to God the Father. His claims about his relationship with the Father infuriate the Jews to call him 'demon-possessed' (v. 52; cf. Culpepper, 1983: 92–3). The gestures and movements of the characters supplement the dialogue with rhetorical effect.³³⁴ While Jesus takes control of the dialogue sections, the Jews are diminished to the level of listeners.³³⁵ Their responses and actions are mostly without evidence, shallow in description, emotional in attitude, verbally abusive, unknowing and misunderstanding in sense, and violence-ridden (cf. Hakola, 2005: 131; Von Wahlde, 1982: 33–60).³³⁶ The narrator's attempt to foreground the character of Jesus provides transforming effect in the process of reading the text (cf. Thiselton, 1992: 1–10).

Jesus' speech with the Jews leads them from one misunderstanding to the other.³³⁷ As usual, John's Jesus uses 'double meaning' as one of the interlocking dialogical phenomena. The episode has Jesus' authoritative and revelatory sayings expressed with the help of the first person singular personal pronoun

332 Though Jesus is in control of the dialogues, the interlocutors' various behavioural patterns, dialogic expressions, postures, and gestures are decisive in determining the meaning of Jesus' utterances.

333 Cf. Morris, 1995: 403–21; Hendriksen, 1961: 2:50–69; Lindars, 1972: 323–37; Bultmann, 1971: 312–28.

334 Harrop (1992: 14) says that, "In theatre, gesture movement rule over words."

335 Koester (2002: 133) says that, "Debates over Jesus' identity in John 7–8 illustrate how the evangelist uses humor to subvert the opponents of Jesus."

336 See Morson, 2006: 561; Lindars, 1972: 323–37; Lenski, 1942: 528–673; Hoskyns, 1947: 310–49; Lightfoot, 1957: 174–96.

337 Wead (1970: 69) says that, "The misapprehension is usually based upon the inability of the earthly character to grasp any more than a mere earthly truth."

(i.e., “I” or “I am”; cf. 8:12 and 58; cf. Borchert, 1996: 278).³³⁸ The forensic language and court-room type dialogue of the episode prove the controversial nature of the conversation. Rapid thematic development is yet another distinctive feature of the dialogue.³³⁹ The Jews express varied reactions to Jesus as their world-view and theological positions are challenged by him.³⁴⁰ The narrator’s attempt to expose the attitude and character of the Jews in turn results in the disclosure of Jesus’ glory to the reader.³⁴¹ The dramatic plot structure of the episode keeps a *beginning* (7:1–9)-*middle* (7:10–8:30)-*ending* (8:31–59) sequence (cf. Stibbe, 1994: 83; Crossan, 1967: 100–3).³⁴² The narrator forms and performs the writing by incorporating several strata of dialogues in which pleasure and utility are coalesced (cf. Warren and Wellek, 1955: 21; Bowles, 2010: 1–30). In short, the poetic conventions, epochs, organization, and unity of the episode persuade the reader toward a transformed lifestyle (cf. Lausberg, 1998: 2–403; Kennedy, 1984: 3–38).³⁴³

338 This tendency is more obvious in chap. 8:12 and 58. Cf. Strachan, 1941: 205, 214–5; Hoskyns, 1947: 330, 349.

339 Cf. Hendriksen, 1961: 2:3–69; Dodd, 1960: 345–54; Tenney, 1948: 129–51; Temple, 1952: 123–52.

340 While his opponents respond to Jesus in a minimal way through raising some questions and accusations, Jesus responds back to them through extensive answers for their questions. Cf. Carson, 1991: 346–58.

341 See Thomaskutty, 2014: 371; Resseguie, 2005: 121–133; Crossan, 1967: 100–3.

342 Tan (1993: 28–9; cf. Stibbe, 1994: 32–53; Hess-Lüttich, 1985: 199–214) discusses the stylistics of drama, its aesthetic form, rigor in stylistics, and about the need of valid-reading. See Flanagan, 1981: 264–70; Domeris, 1983: 29–35; Ricoeur, 1985: 7–8; Brooks, 1984: 3–5; Barry, 1970: 10–51; Copley, 2001: 4–6; Hägerland, 2003: 309–22. When discussing about the Platonic dialogues Press (2007: 5) states, “Plato is a storyteller. Each dialogue is a story with a beginning, middle and end, in which the central problem is conceptual, and most of what happens in the dialogue is conversation.” In John’s dialogues, the *beginning-middle-ending* sequence is well maintained.

343 See also Black, 2001: 2; Mitchell, 2006: 615–33; Nichols, 1971: 130–41; Crossan, 1967: 100–3.

A Dramatic Dialogue Leading to a Monologue and a Community Dialogue (9:1–10:21)

Setting of the Dialogue

The narrative unit at 9:1–10:21 is one of the most significant episodes in John's Gospel (cf. Painter, 1993: 305). It is positioned as the second largest unit (after 7:1–8:59) within the Feast of Tabernacles narratives.¹ The episode does not end in 9:41 itself (cf. Bennema, 2009: 136–44); rather it extends up to 10:21.² The episode in 9:1–10:21 has three major parts: first, a *seven-scene dramatic dialogue* (9:1–41; cf. Stibbe, 1993: 105); second, a *metaphorical monologue* (10:1–18); and third, a concluding *community dialogue* (10:19–21; cf. Dodd, 1960: 354–8; Hengstenberg, 1965/1980: 476–525).³ Moloney (1998: 291) is of the view that,

9:1–10:21 must be regarded as a literary unit. . . . The man born blind moves toward full sight in 9:1–34, but this journey is also marked by the growing 'blindness' of the Pharisees. As the once blind man has a final encounter with Jesus (vv. 35–38), so do the Pharisees (9:39–10:21). The length of the section dedicated to Jesus' words to the Pharisees and the importance of his self-revelation as the messianic Good Shepherd (10:14–18) call for a separate treatment.

As Moloney indicates, the dialogue section in chap. 9:1–41 is closely knit together with the subsequent metaphorical monologue (i.e., 10:1–18).⁴ It has

- 1 The events of the Feast of Tabernacles are framed in two larger units (7:1–8:59 and 9:1–10:21). Out of these two units, 7:1–8:59 is the largest and 9:1–10:21 is the second largest. Cf. Stibbe, 1993: 103–4.
- 2 After 9:41, the monologue section in 10:1–18 and the community dialogue in 10:19–21 continue without any narrative break. Cf. Hengstenberg, 1965/1980: 476–525.
- 3 Mlakuzhyil (1987: 205; cf. Martyn, 1968: 26–7; Resseguie, 2001: 140) states that, "The literary unity of John 9 is highlighted by the dramatic development of the episode in *seven scenes* (9:1–7, 8–12, 13–17, 18–23, 24–34, 35–38, 39–41)." Robertson (1932: 183) says that, "The direct reference of *palin* (again) may be to 9:16 when the Pharisees were divided over the problem of the blind man." Keener (2003: 775) interprets 10:1–21 as an extension of 9:1–41. Cf. Bultmann, 1971: 358–91; Morgan, 1933: 173–7.
- 4 Brown (1966: 376) argues that, "after the long and intricate discourses of 7–8, chap. 9 provides a pleasant interlude."

not only a proleptic connection with the succeeding episodes, but also has an analeptic connection with the previous episodes, especially with chap. 5 (cf. Neyrey, 2007: 168–9).⁵ As Stibbe indicates, the presentation of the narrative in chap. 9 is strikingly similar to that of the narrative of the invalid in chap. 5.⁶

The exact setting of the episode is not clearly mentioned in the text; but it can only be inferred from the extended Feast of Tabernacles block (7:1–10:21).⁷ A *topographical setting* is formed by the narrator at the climax of chap. 8 as he tells that Jesus ‘went out of the temple’ (v. 59; cf. Keener, 2003: 776; Quast, 1991/1996: 71–2).⁸ Köstenberger (2004: 280) states that, “‘And as he passed by’ is the only instance of this description phrase in John. The scene may have taken place in the area south of the temple at one of the two southern gates.”⁹ Köstenberger’s argument makes the reader conscious of a setting ‘outside of the temple’ but ‘not far away from that.’¹⁰ In the first exchange, as Jesus ‘walked along’ the following things take place: he sees a man blind from birth (v. 1), spits on the ground, makes mud with saliva and spreads the mud on his eyes (v. 6), and sends him to the pool of Siloam (v. 7a; cf. v. 11b).¹¹ The narrative

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- 5 The theme of ‘Jesus as the light of the world’ in the previous episode (8:12) is carried over by the narrator in the current episode (9:5, 39).
 - 6 Stibbe (1993: 104–5) says that, “The form of chap. 9 is very similar to that of chap. 5. The two Jerusalem ‘works’ are closely related.”
 - 7 Mlakuzhyil (1987: 205) is of the view that, “John 9 is distinguished from the preceding episode by means of a *change of place*, since, unlike Jesus’ teaching and controversy with the Jews in John 7–8, his findings and healing the blind man does not happen in the temple but elsewhere.” Cf. Moloney, 1998: 300.
 - 8 As it happens by the end of the festival and during a time in which Jesus was out of reach of the people, a *temporal setting* can be attributed to the scene. But at the same time as the event occurs in Jerusalem (i.e., somewhere outside the temple) it has also a *topographical setting*. Blomberg (2001: 150) says, “Presumably, Jesus is no longer teaching in the temple but is still in Jerusalem (v. 1). This could be later on during the last day of the feast or up to a few days afterwards, prior to Galileans’ return to the north.”
 - 9 Pryor (1992: 40–1) states that, “As for its place in the sequence of John’s discourses, the healing of the blind man and the controversy with the Pharisees are well placed, coming as they do after the great affirmation of 8:12, ‘I am the light of the world.’”
 - 10 The indications in the narrative about the fear of the healed man’s parents being excommunicated from the synagogue (9:22) can make the reader think of a faraway place. Refer to Martyn, 1968: 30.
 - 11 Schnackenburg (1980: 238) says that, “The brief indication of place, ‘as he passed by,’ fits the final words of 8:59, ‘and went out of the temple,’ but could also have originally belonged to another context. The καί connection attaches the passages closely to the previous section (cf. 2:13; 10:40), but it is also possible that a story from the *σημεια*-source would have begun with καί (cf. 2:1; 4:46b; 6:17a).” Cf. Powell, 1962: 198–9; Bultmann, 1971: 332–3; Ryle, 1957: 163–4; Morgan, 1933: 163–7; Barrett, 1978: 358–9.

expression ‘then he went and washed and came back able to see’ (v. 7b) extends the geographical expanse of the episode.¹² The second exchange (vv. 8–12) invites the reader’s attention toward the ‘neighbours’ (v. 8a) and ‘those who had seen him before’ (v. 8a).¹³ The exact setting of their conversation is not mentioned. But one can conjecture the location on following grounds: *first*, the place where the person regularly sits and begs (v. 8); *second*, where Jesus spits, makes mud with saliva, spreads on his eyes, and commands him to go (v. 6); and *third*, where the healed person returns from Siloam (v. 7b; cf. Hengstenberg, 1965/1980: 476–525). Here the *topographical nature* of the setting is once again used by the narrator.

The setting of the dialogue further moves from the *topographical* in the second exchange (vv. 8–12) to a *juridical* one in the third exchange (vv. 13–17).¹⁴ Within that, the indication of the healing on the Sabbath day in v. 14 presents a *religious/cultic setting*.¹⁵ The calling of the parents by the Jews and the *question-and-answer exchange* in vv. 18–23 (as the fourth exchange) add more juridical flavours to the incident (cf. Strachan, 1941: 220).¹⁶ The fifth exchange (vv. 24–34) begins with a narrative statement of ‘calling the man for a second time’ (v. 24) and ends with his being driven out (v. 34).¹⁷ This invites the reader toward the third *juridical setting* of the episode (i.e., after the third and the fourth exchanges; cf. Neyrey, 2007: 167–74).¹⁸ Painter (1993: 314–5) states that, “The Jewish situation is indicated by the controversies which concern the Sabbath, the Law of Moses and the Christ. . . . The development of the dialogue section reflects the situation of conflict with the synagogue.” The situation of the conflict is evident in the episode through the narration of the excommunication of the man from the assembly. The sixth exchange (vv. 35–38) introduces a setting where Jesus and the ‘man who was driven out’ meet and converse

12 The indications of the temple (8:59), the wayside (v. 8), the pool of Siloam (v. 7), and the synagogue (v. 22) show the dramatic movement of the characters within the episode.

13 Haenchen (1984: 2:38) says that, “The mention of the neighbours indicates that the blind man now healed seeks out his old quarters. We now learn that he earlier used to sit at an appropriate spot (in Acts 3:10 it is the door of the temple) and beg.”

14 The text says, “they brought to the Pharisees the man who had formerly been blind” (v. 13). Here, readers can think about the development of the dialogue in the Sanhedrin context.

15 In both vv. 9 and 14 of chap. 5, it is indicated that the miracle was performed on a Sabbath.

16 The typical usage of John for ‘putting out of the synagogue’ is ἀποσυνάγωγος.

17 Quast (1991/1996: 75) says that, “With exemplary courage, the blind man who was healed stands up to the grilling and insists that Jesus has come from God. In anger, the authorities call him a sinner like Jesus and drive him out.”

18 Dodd (1960: 354) says that, “Chap. 9 contains a narrative—that of the healing of the blind at Siloam—and a dialogue in the form of a trial scene.”

(see Strachan, 1941: 220–1).¹⁹ The seventh exchange (vv. 39–41) develops in the same setting where Jesus and the ‘man who was driven out’ had a dialogue (cf. Dodd, 1963: 327–8). In the final exchange, the dialogue slowly drifts from the *Jesus-and-healed man exchange* (vv. 35–38) to a *Jesus-and-Pharisees conversation* (vv. 40–41; cf. Keener, 2003: 795–6). The monologue section in 10:1–18 can be considered as an extension of the seventh exchange.²⁰ Finally, the larger Tabernacles episode ends with another setting where a community dialogue develops among the Jews (10:19–21; Hengstenberg, 1965/1980: 476–525).²¹

Micro-Analysis

First Exchange (9:1–7)

The first exchange (vv. 1–7) is wrapped up in narratives.²² The dialogue development of the exchange can be viewed as follows: *first*, the disciples begin the dialogue with an addressing of Jesus as *Ῥαββί* (v. 2a) and there follows a question, “who sinned, this man or his parents, that he was born blind?” (v. 2b, cf. Moloney, 1998: 291; Brant, 2004: 109);²³ *second*, Jesus’ response to the question is descriptive (vv. 3–5). He tells them about the revelatory implications of God’s work in the life of the blind man (v. 3; cf. 1:4–9), the urgency of performing God’s work (v. 4; cf. Gench, 2007: 64–6; Borchert, 1996: 313), and his own function as a *worker* with the help of a metaphorical utterance, “I am the

19 See Schnackenburg, 1980: 252–4; Köstenberger, 2004: 294–5; Bruce, 1983: 219–20; Moloney, 1998: 295–6.

20 The narrator says, “Jesus used this figure of speech with them” (10:6). See Ridderbos, 1987/1997: 351–66; Powell, 1962: 210.

21 Cf. Ridderbos, 1987/1997: 366–7; Ryle, 1957: 227–32; Beasley-Murray, 1987: 172; Barrett, 1978: 377–8.

22 Moloney (1998: 290) divides vv. 1–7 into two parts: *first*, 9:1–5: Jesus and the disciples; and *second*, 9:6–7: Jesus and the man born blind. But we consider vv. 1–7 as a single exchange as it progresses within a setting. See v. 1 and vv. 6–7, excluding v. 7a. Cf. Bernard, 1929: 2:323.

23 It is an *action-centric* dialogue where Jesus’ conversation with the disciples focuses on the healing of the blind man (vv. 1–7). Brown (1966: 377; cf. Moloney, 1998: 292) says that, “After setting the scene for a theological understanding of the sign, the evangelist narrates the miracle with modest brevity (vv. 6–7), for his real interest is in the interrogations.” Beasley-Murray (1987: 154; cf. Von Wahlde, 2010: 424) states that, “The question of the disciples is typical of the outlook of the ancient world (cf. Job’s friends and their addresses to him).”

light of the world" (v. 5; cf. Ball, 1996: 80–93; Von Wahlde, 2010: 2:425);²⁴ and *third*, Jesus' *action-centric* command to the blind man, "Go, wash in the pool of Siloam" (v. 7a, cf. Bernard, 1929: 2:328–9).²⁵ In v.1, the narrator delineates the manner in which Jesus and his disciples see the blind man on the way. Subsequently, in v. 6, he describes the three activities of Jesus: "he spat on the ground," "made mud with the saliva," and "spread the mud on the man's eyes."²⁶ In v. 7b, similarly, the narrator points out the three activities of the blind man: "he went," "washed," and "came back able to see."²⁷ The blind man's former two activities enable him to experience the third.²⁸ In the first exchange, Jesus and his disciples are those who engaged in a dialogue (cf. vv. 2, 3–5, 7a; see Gench, 2007: 64–6; Smith, 1999: 191–2). The blind man remains as a silent interlocutor but obedient to Jesus' command (cf. v. 7b).²⁹ The content of the exchange emphasizes that Jesus is the light of the world.

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- 24 The "works of God" are viewed as a collective singular—a united group (cf. Wallace, 1996: 399). Moloney (1998: 291; cf. Gench, 2007: 64–5) says that, "God is to reveal his works in the events of the life of the man that are about to be told." Köstenberger (2004: 281; cf. Morris, 1995: 426) is of the opinion that, "'Work of God' is literally 'works of God.' The thought here is that even evil ultimately contributes to the greater glory of God. This is true supremely of human sinfulness resulting in Christ's crucifixion (e.g., 12:28, 37–41; 17:1, 5; cf. Rom 8:28)."
- 25 The word "Siloam" literally means a discharge (of waters), and thus does not mean "the Sent One," although consonants in the verb "to send" are in the name. See Schneiders, 1999: 151.
- 26 Köstenberger (2004: 283; cf. Resseguie, 2001: 139) observes that, "Jesus' use of saliva (9:6; cf. 9:11, 14–15) is reminiscent of the healing of the deaf and mute man in the Decapolis (Mark 7:33) and of the blind man in Bethsaida (Mark 8:23). According to some Jewish rabbis, the saliva of the firstborn had healing properties (*b. B. Bat* 126b). In the surrounding pagan culture, however, saliva frequently was associated with magical practices, so that many rabbis seem to have condemned the use of saliva." E.g., Rabbi Aqiba (ca. 130 CE) in *t. Sanh* 12:10. Von Wahlde (2010: 425–6) says that, "This is the only Johannine miracle where an unrelated medium is used in the working of the miracle. In the changing of the wine and the multiplication of the loaves and fishes, the medium is part of the miracle itself."
- 27 Helms (1988: 92) says that, "In John's account Jesus made clay of his own spittle and anointed (ἐπέχρισεν) the eyes of the blind man, who later says, 'I saw again' (ἀνέβλεψα) (9:11)."
- 28 Bernard (1929: 2:329) observes that, "Apparently, he [blind man] had some confidence in the power of Jesus to heal him, for he did not hesitate, as Naaman did when bidden to bathe in the Jordan."
- 29 Duke (1985: 119) says that, "Most significant is the simple fact of Jesus' gift—not restoration—of sight. He takes all the initiative; the blind man's only part is obedience—he went and washed and came back seeing."

The narrator of John 9:1–41 uses characteristic vocabulary which distinguishes it from the immediately preceding and following sections (i.e., 7:1–8:59 and 10:1–21).³⁰ But as usual, John 9:1–7 employs dialogue as an important means to convey the message.³¹ The form of the verbal exchange between Jesus and his disciples and the subsequent command can be viewed as follows (cf. Witherington, 1995: 180–1). In the exchange, literary devices such as *antithetical parallelism* (vv. 4), ‘day’ and ‘night’ *dualism* (v. 4; cf. Vanderlip, 1975: 133–52), “*I am*” *saying* (v. 5; cf. Gench, 2007: 65–6; Borchert, 1996: 314),³² *explanatory note* (v. 7; cf. Köstenberger, 2004: 283–4),³³ and *symbolism* (cf. Koester, 1995: 1–31) are employed.³⁴ The interlocutors of the dialogue use utterance forms such as *respectful question* (by the disciples, v. 2),³⁵ *work-centric utterances* (vv. 3–4),³⁶ *agency-talk* (v. 4), *revelatory proposal* (v. 3) and a *revelatory utterance* (v. 5), and, finally, a *command* (by Jesus, v. 7a; cf. Bernard, 1929: 2:326–9; Smith, 1999: 191–2).³⁷ The implicit nature of the dialogue is obvious in v. 7b as Jesus’ final command to the man motivates him to “go,” “wash,” and “come back able to see.”³⁸ Jesus’ expressions like ‘blind’ (v. 3), ‘day’ and ‘night’ (v. 4), and ‘light of the world’ (v. 5) are used with symbolical connotations (cf. Talbert, 1992: 158–9).³⁹ The dramatic nature of *telling and showing* is a strengthening feature

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- 30 At the same time see the table in Mlakuzhyil (1987: 205, 206–7) in order to know the distinctive vocabularies of John 9:1–41 from 7:1–8:59 and 10:1–21. Martyn (1968: 24) considers vv. 1–7 as a miracle story.
- 31 See Schnackenburg, 1980: 2:240; Witherington, 1995: 180.
- 32 Resseguie (2001: 118; cf. Ball, 1996: 80–93) states that, “Unlike the flickering and fading lights of this world that leave humankind in darkness, Jesus is a truly illuminating light that gives life to the world.”
- 33 Cf. Vincent, 1969: 183; Schnackenburg, 1980: 2:243; Barrett, 1978: 358–9; Brown, 1966: 372–3.
- 34 As the monologue section at 10:1–21 is an extension of 9:1–41 the literary features of this piece of writing is worth mentioning. Many of them are rhetorical in nature. The monologue section also employs *Amen Amen statements* (vv. 1, 7) and *I am sayings* (vv. 7, 9, 11, 14).
- 35 Their way of question shows “an intimate relation of discipleship” and a “close connection” (cf. Bernard, 1929: 2:324).
- 36 Cf. Ridderbos, 1987/1997: 333; Bultmann, 1971: 331; Powell, 1962: 198; Keener, 2003: 778.
- 37 Whereas disciples’ speech is described with “asked . . . saying” (v. 2, ἠρώτησαν . . . λέγοντες) formulae, Jesus’ speech is described with “answered” (v. 3, ἀπεκρίθη) and “said/saying” (v. 7, εἶπεν) formulae.
- 38 The sending of the man is reminiscent to the scene in 2 Kings 5:10–13 where Elisha sends Naaman to wash in the Jordan.
- 39 Also some of his activities like spitting on the ground, making mud, and spreading on the man’s eyes have symbolical connotations.

of the dialogue.⁴⁰ The themes such as *revealing of God's work* by Jesus and his invitation to *work the work* of God (vv. 3–4) invite the attention of the reader toward praxis-orientation (cf. Borchert, 1996: 312–4).⁴¹ Moreover, Jesus gives a *warning* concerning a time *when no one can work* (v. 4).⁴² Thus a *work-centric dialogue* is at focus here.⁴³ From the overall point of view of the exchange one can observe aspects of a *sign-/work-centered, question-and-answer sequential, and challenge-and-riposte* dialogue development.⁴⁴

Having analyzed the content and form, now let's look at the function of the dialogue. The question of the disciples and the subsequent answer of Jesus (vv. 2–5) can be considered as a prologue for the entire episode (cf. Witherington, 1995: 180). Similarly, the last question and the answer (vv. 40–41) turn to be a coherent epilogue (cf. Segovia, 2007: 180–1).⁴⁵ The question in v. 2 can be considered as a motivating factor for the entire dialogue and the subsequent monologue in 10:1–18 (cf. Bernard, 1929: 2:324). The narrator's intention to reveal the identity of Jesus is strategically fulfilled with the help of disciples' question. In John, dialogues turn to actions, actions influence further dialogues, conflicts develop, and through all these characterization is actualized (cf. Genette, 1980: 182–5). This strategy is experimented by the narrator right from the beginning of chap. 9.⁴⁶ The pronouncement of Jesus in v. 5 can be considered as the punch line of the entire episode as it works analeptically with the previous episode (8:12) and its efficacy continues to rest until the end of chap. 9 (cf. Borchert, 1996: 314; Smith, 1999: 191–2).⁴⁷ Bultmann (1971: 343) says that, “The ἐγώ εἶμι announces that in Jesus we are confronted with the light of the revelation.”⁴⁸ Jesus' action in vv. 6–7 can be considered as a

40 Here Jesus is not simply a talker but also a performer of signs.

41 Von Wahlde (2010: 429) considers “works” as the characteristic terminology used for miracles.

42 These expressions from the mouth of Jesus affirm two things: *first*, the urgency of “doing the will of God” at the present time, and *second*, that Jesus was not merely a dialoguer but also a practitioner.

43 See Moloney, 1998: 291.

44 Read more about John 9:1–41 as a ‘sign’ at Wiles, 1960: 55–6; Milne, 1993: 136–7. For more details about the role of different forms of dialogues in Plato's works, refer to Press, 2007: 66.

45 Cf. Resseguie, 2001: 139–41; Martyn, 1968: 24–30; Gench, 2007: 64–6; Witherington, 1995: 180–1.

46 Refer to Martyn, 1968: 24–30; Gench, 2007: 64–6; Schneiders, 1999: 151–6; Von Wahlde, 2010: 430–3.

47 Also of the entire set of Tabernacles events. Cf. Gaebelein, 1936: 170.

48 Refer to Resseguie, 2001: 130.

practical application of what he had already spoken in the previous verses.⁴⁹ The first exchange ends by stating that “he [the blind man] went and washed and came back able to see” (v. 7b).⁵⁰ The sequence of dialogues and actions of the characters is once again employed by the narrator.⁵¹ In the narrator-and-reader dialogue, these aspects function rhetorically to foreground the story (cf. Court, 1997: 9–86; Powell, 1990: 19–21).⁵² In the present episode, the action of Jesus (and the obedience of the blind man) leads to a subsequent array of dialogue sections. At the beginning stage itself the narrator generates curiosity in the reader about the successive happenings (cf. Moore, 1989: 71–107; Chandler, 2002/2007: 175–209). The suspense in the narrative is sustained until Jesus meets the healed man and his subsequent dialogue with the Pharisees (cf. vv. 35–41). This aspect provides dramatic thrust to the story (cf. Tan, 1993: 26–93; Elam, 1980: 135–207).⁵³

Second Exchange (9:8–12)

The *second exchange* (vv. 8–12) introduces an altogether different setting.⁵⁴ The main interlocutors are the healed man and ‘the neighbors and those who had seen him before as a beggar’ (v. 8a).⁵⁵ Though the blind man remains as the subject of other interlocutors’ speech in the first exchange, in the second

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- 49 Von Wahlde (2010: 426) observes that, “It was not unusual for spittle to be used in the healing of eye diseases.”
- 50 Moloney (1998: 292) states that, “The man responds unquestioningly. Radical response to the word of Jesus is indicated by the use of four verbs: he went, he washed, he came back seeing (v. 7b).” Neyrey (2007: 170; cf. Gaebelein, 1936: 169–70) is of the view that, “This healing, then, has to do with ‘revealing’ and credentials-for-agency, the normal functions of signs.”
- 51 About the dynamism between narrative literature and argumentative discourse, refer to Van Aarde, 2009: 382–3.
- 52 About the narrative discourses and the role of the reader, refer to Van Aarde, 2009: 383–5; Stibbe, 1994: 8–31.
- 53 Martyn (1968: 26–27; cf. Brant, 2004: 28) treats the chapter (nine) as a dramatic expansion of the healing story in vv. 1–7. For further details about the role of drama in John, refer to Parsenios, 2010: 10–47.
- 54 While in the first exchange, Jesus, his disciples, and the blind man are present, in the second exchange, the healed man, his neighbours and those who had seen him before are the main interlocutors. Martyn (1968: 30) considers this exchange as one that develops near the man’s home.
- 55 Keener (2003: 783) says that, “The neighbours recognize the man as the one who used to beg (9:8). Certainly in Jerusalem a beggar could survive, though he would invariably remain poor and dependant. Although Greeks recognized both strangers and the poor as invitations from Zeus, they emphasized charity far less than Judaism did.”

exchange, as a healed person, he actively involves in a conversation with his interlocutors.⁵⁶ Out of the eight utterance units in vv. 8–12 (vv. 8b, 9a, 9b, 9c, 10, 11, 12a, and 12b), three are of the healed man (see vv. 9c, 11, and 12b).⁵⁷ The semantic development of the dialogue here can be outlined as follows: *First*, as in the case of the previous exchange, the dialogue begins with a surprise question raised by ‘the neighbors and those who had seen him before as a beggar.’ At this level, the dialogue takes shape among a group of people or within a community. Their question is that “Is this not the man who used to sit and beg?” (v. 8b).⁵⁸ *Second*, there emerges a division among them concerning the identity of the healed man (cf. Martyn, 1968: 30–1). Moloney (1998: 292; cf. Resseguie, 2001: 141) says that, “The action of Jesus does not lead to the praise of God, but to σχίσμα.” Whereas some say that “It is he,” others say that “No, but it is someone like him.”⁵⁹ *Third*, from v. 9c it shifts to a dialogue between the healed man and the divided community.⁶⁰ The healed man’s affirmation here is that “I am the man” (Ἐγώ εἰμι, cf. Resseguie, 2001: 142; Gench, 2007: 66–7).⁶¹ *Fourth*, though the first question (v. 8b) develops within the community of people, the second one (v. 10) is directed toward the healed man concerning the process of healing (cf. Talbert, 1992: 159; Von Wahlde, 2010: 427).⁶² *Fifth*, though the events are portrayed in a narrative format in the previous exchange (i.e., vv. 6–7), here the events are brought to the notice of the reader in the form of a testimony from the healed man (v. 11; cf. Gench, 2007: 67; Talbert, 1992: 159).⁶³ In his testimony,

56 I.e., he talks about his testimony as the main ‘subject’ of the episode. See Morgan, 1933: 163–4; Powell, 1962: 199–200.

57 The rest of the five (vv. 8b, 9a, 9b, 10, and 12a) are of the healed man’s neighbors and those who had seen him.

58 Witherington (1995: 183) says that, “The second scene, in vv. 8–12, validates that the man was healed, for naturally enough he goes to his neighbours and those who knew him before to share the news about his new condition.”

59 Smith (1999: 192–93) observes that, “While there is no immediate acclamation of the crowd, a discussion of what has transpired now occurs (vv. 8–9). Typically in John, Jesus’ work results in division of opinion, and that is the case here.”

60 The dialogue transfers from the community level and develops as one between an individual and a community.

61 Wallace (1996: 542–3) notes that, “The imperfect tense is rarely used just like an aorist indicative, to indicate simple past. This usage is virtually restricted to ἔλεγεν in narrative literature. Even with this verb, however, the imperfect usually bears a different nuance.”

62 See Dods, 1967: 784; Ryle, 1957: 165; Powell, 1962: 199–200; Morgan, 1933: 166; Kanagaraj, 2005: 306.

63 Witherington (1995: 183) says that, “Verse 11 reveals that the man already knows the name of his healer—‘the man called Jesus.’ He is already farther along than the paralytic portrayed in John 5.”

he reduces Jesus' three activities into two, i.e., testifying about Jesus' command to go (v. 11b; cf. 7a) and telling people about what happened (cf. Martyn, 1968: 31; Resseguie, 2001: 142).⁶⁴ *Sixth*, the community's third question is about the healer's whereabouts, "Where is he [Jesus]?"⁶⁵ And *seventh*, the man's answer to their question puts an end to the entire exchange. Here his response leads the exchange to an unpleasant climax (cf. Duke, 1985: 119).⁶⁶ The content of the dialogue is mostly concerning the subject matter of the identities of both the healer and the healed man.

The dual-layered development, first as a *group dialogue* (vv. 8b–9b) and then as a *group-and-individual dialogue* (vv. 9c–12), provides a different form for the exchange (cf. Martyn, 1968: 30–1).⁶⁷ While the *group dialogue* appears as the former part of the exchange (vv. 8b–9b), a *question-and-answer dialogue* appears as the latter part (vv. 9c–12; cf. Press, 2007: 66).⁶⁸ In vv. 8–12, the dialogue as a whole is framed within an *inclusio* between οὐχ in v. 8b and οὐκ in v. 12b. The speech-units used in this section are: *surprise questions* (vv. 8b, 10, 12a), *affirmation/assertion* (vv. 9c, 11), *false affirmation/assertion* (v. 9b), *negation* (v. 9b), *testimony* (vv. 9c, 11), *clarification* (v. 11), and *statement of unknowing* (v. 12b; cf. Resseguie, 2001: 139–42).⁶⁹ The question-and-answer format of the dialogue between the group of people and the healed man and the successive event of bringing him to the Pharisees provide forensic tones to the conversation (vv. 10 and 12a).⁷⁰ The healed man's *unknowing/ignorance* referred at the end of the exchange (v. 12) works as a literary device that provokes the reader until the end of the episode.⁷¹ In the overall set up of the episode, the healed man's repeated confession of ignorance (9:12, 25, 36) stands in sharp contrast

64 His going (ἀπελθὼν), washing (νιψάμενος) and the resultant activity of 'receiving the sight' (ἀνέβλεψα); v. 11c; cf. v. 7b.

65 It is the second question to the healed man within the exchange.

66 See Brant, 2011: 155.

67 See the texts in Mark 8:22–26; 10:46–52; Luke 11:14; 18:35–43; Matthew 9:27–31; 12:22–23; 15:30; 20:29–34; 21:14. Cf. Sloyan, 1988: 113.

68 Duke (1985: 119; cf. Von Wahlde, 2010: 2:426–7) observes that, "Ironically, both answers given are correct: 'It is he'; and then again, 'No, but he is like him.' The man's brief 'Egō eimi' affirms all." Refer to Milne, 1993: 139; Brown, 1966: 377; Gaebelein, 1936: 172.

69 Johnson (1886: 151) is of the opinion that, "This [these] question(s) may have been asked out of curiosity." Sloyan (1988: 116) considers the question in v. 10 as a "sensitive question." See Strachan, 1941: 219; Duke, 1985: 106.

70 Smith (1999: 193) puts it, "This episode provides a good example of the way John tends to speak of Jesus' adversaries as Jews or Pharisees interchangeably."

71 Lindars (1972: 345) is of the view that, "The ensuing dialogue will show successive stages in the enlightenment of the man's understanding about Jesus."

with the brash statements of the Pharisees (9:16, 24, 29; cf. Gench, 2007: 66–8).⁷² In comparison to the first and third exchanges, here the role of the narrator is minimal. Köstenberger (2004: 284) states that, “‘His neighbors . . . Others . . . Yet others . . . But he’ is another instance of the evangelist’s skillful narrative art featuring lively interchange (cf. 7:12, 25–27, 31, 40–43).”⁷³ The narrator remains mostly as one who presents the characters and records their conversation. But irrespective of his minimal role, the narrator is able to convince the reader with the help of his narrative art (cf. Smith, 1999: 192–3).

The functional aspects of the dialogue can be outlined as follows. In vv. 8b–9b, as usual, the conflicting voices of the interlocutors are brought to the attention of the reader.⁷⁴ In the latter part, the people’s two questions to the healed man (vv. 10, 12a) are answered in two different ways, one with certainty (v. 11) and the other sans certainty (v. 12b).⁷⁵ In v. 11 (also in exchange three, v. 15), the healed man’s testimony is used as if one of the narrative agenda of the episode (cf. Witherington, 1995: 183; Gench, 2007: 66–8).⁷⁶ The role of Jesus as an ‘absent but present’ character invites the reader’s interest, especially through the testimony of the healed man. As Blank (1981) says, “It is not the healed man who stands in the centre of the discussion; he is only the occasion and the stone of offence; in the centre stands Jesus; he is in the entire narrative, although outwardly he is absent, yet as present as he alone can.”⁷⁷ The dramatic function of the episode progresses from the second exchange onward (cf. Booth, 1961: 151–9; Mlakuzhyil, 1987: 205–7). In the setting: *first*, Jesus leaves the stage; *second*, disciples are not on the scene; *third*, the man returns from the pool; and *fourth*, ‘the neighbours and those who had seen him before’ replace Jesus and his disciples on stage. The dialogue progresses as the group of people dialogue among themselves (vv. 8b–9b), it extends with the healed

72 Brant (2011: 154) says that, “For twenty-seven verses, the man who was blind is the principal character in an inquisition narrative marked by a series of dialogues and delineated by exits and entrances.”

73 See Köstenberger, 2004: 284–5; Ridderbos, 1987/1997: 338.

74 Resseguie (2001: 141) explains that, “The neighbours ask whether the cured man is the one who used to sit and beg: some believe that he is, but others say that he is merely a look-alike.”

75 Smith (1999: 193) says that, “The man answers succinctly (v. 11), and in doing so virtually repeats the brief miracle story. What this man has experienced he knows, and he will not deny or renounce his knowledge.”

76 Sloyan (1988: 114) observes that, “Synoptic healing miracles regularly conclude with a confirmation of the wonder such as the healed persons’ demonstrating their health or the onlookers’ commenting on the cure in amazement.” Cf. Bultmann, 1971: 333.

77 Cf. Beasley-Murray, 1987: 156; Witherington, 1995: 183; Schnackenburg, 1980: 2:246–7.

man (vv. 9c–12), and then takes him over to the next level (cf. v. 13).⁷⁸ The narrator deciphers the dramatic function of the dialogue by way of interviews, forensic tones, and verbal interactions (cf. Van Aarde, 2009: 382–3; Green, 2003: 66).⁷⁹ The dramatic aspects like question-and-answer dialogue, surprise and amazement expressions, ‘absent but present’ characterization of Jesus, group dialogue to group-and-individual interaction, conflicting voices, repetitive style, and the analeptic-proleptic interlocking of the exchange invite the reader’s attention toward an effective rhetorical delivery (cf. Chatman, 1978: 59–62; Parsenios, 2010: 10–2).⁸⁰ The reader of the story is led to get involved with the life of the characters of the story for the sake of meaning making (cf. Court, 1997: 73–86; Classen, 2000: 1–28).⁸¹ All the events narrated in the exchange (i.e., Jesus’ absence, people’s continuous interrogation, and the healed man’s lack of knowledge about Jesus) point to the astonishing and unpredictable nature of the event of revelation.⁸² In order to convey the message rhetorically the narrator explores the medium of language to its maximum (cf. Traugott and Pratt, 1980: 1–38; Tolmie, 1999: 21–8).⁸³

Third Exchange (9:13–17)

The *third* exchange as a whole begins in the form of a narrative (vv. 13–15a).⁸⁴ The exchange (9:13–17) has a dialogue that develops through three stages (cf. Duke, 1985: 119–20; Smith, 1999: 193) as follows: *first*, as a conversation between the Pharisees and the healed man (v. 15); *second*, as a dialogue among the Pharisees and the resultant division (v. 16); and *third*, as yet another

78 Refer to Painter, 1993: 309.

79 The narrative poetics of the exchange is reader-friendly in several respects. Neyrey (2007: 171; cf. Parsenios, 2010: 10–2; Elam, 1980: 135–7) comments on the dramatic function of the exchange as follows: “Often in this gospel, being ‘not in the know’ stigmatizes a character; not so here, for as the following trial will dramatize, the man will gradually move into ‘the know,’ acknowledge Jesus, and even receive a revelation.” See the way Genette (1980: 33) looks at the dramatic features of a narrative. Cf. Gench, 2007: 66–7; Keener, 2003: 783.

80 Cf. Neyrey, 2007: 171; Resseguie, 2001: 141; Robertson, 1932: 163; Gench, 2007: 66–7; Martyn, 1968: 30–1.

81 Cf. Eco, 1979: 43; Lategan, 2009: 457–84; Moore, 1989: 71–107; Anderson, 2008: 93–119.

82 Resseguie (2001: 142) argues that, “His limited understanding of his healer’s identity—the man called Jesus”—demonstrates that he is far from full faith, and he cannot answer as to Jesus’ whereabouts, which is paramount to understanding who Jesus is.”

83 For more details about the interaction between language and drama, refer to Elam, 1980: 135–7.

84 Robertson (1932: 164) observes that the exchange begins with a “vivid dramatic present active of *agō*.”

dialogue between the Pharisees and the healed man (v. 17; cf. Martyn, 1968: 32).⁸⁵ The second and third exchanges are integrally connected as described below: (1) in the second exchange the questioners are ‘the neighbors and those who had seen him before as a beggar’ (v. 8); and (2) in the third exchange ‘they brought to the Pharisees the man who had formerly been blind’ (v. 13; cf. Haenchen, 1984: 2:39).⁸⁶ In v. 14, the narrator once again broaches the Sabbath controversy to develop a wider conflict and a subsequent characterization (cf. chap. 5:1–18; see Weiss, 1991: 311–21).⁸⁷ Though the dialogue proper begins at v. 15b and ends at v. 17b, it remains incomprehensible unless the reader considers the narrative abbreviation of the Pharisaic question seriously (v. 15a; cf. Quast, 1991/1996: 72–3). The utterance units of the dialogue are arranged in the following order: *First*, a narrative abbreviation about the question of the Pharisees, “how he had received his sight?” (v. 15a). Morris (1995: 431) mentions about the usage of the verb ἡρώτων as follows: “The Pharisees question the man. The verb denotes a continuing process and not a simple invitation to rehearse the matter.” *Second*, the healed man’s testimony (v. 15b) is a further abbreviation of his own response at v. 11 (cf. vv. 6–7).⁸⁸ *Third*, his testimony caused for a dialogue among the Pharisees concerning the identity of Jesus and a resultant division (σχίσμα) among the community (v. 16; cf. 7:43; 10:19).⁸⁹ While one group has an altogether negative opinion about Jesus (v. 16a), others have a positive response on account of his performance of signs (v. 16b; cf. Resseguie, 2005: 150). *Fourth*, the Pharisees turn to the healed

85 Painter (1993: 309; cf. Von Wahlde, 2010: 2:426–7; Martyn, 1968: 32) states that, “we have a neatly recognizable ‘miracle story’ setting out the problem, describing the healing, and attesting the reality of the miracle. Verse 12 is an editorial link to relate the story to the dialogue/conversation which follows in 9:13–39.” This time it is ‘the Jews’ who function as officials. Cf. Haenchen, 1984: 2:39; Morgan, 1933: 166–7; Powell, 1962: 201–2; Blomberg, 2001: 153.

86 Refer to Lindars, 1972: 345.

87 Painter (1993: 313) mentions that, “The narrator informs the reader that the sign was performed on the Sabbath (9:14), a point not mentioned in the story itself.”

88 Keener (2003: 786) observes that, “In 9:15, the healed man retells the account of his healing slightly more briefly than he did for the crowds (9:11); this could be due to intimidation, though it probably simply represents John’s rhetorical abbreviation to avoid repeating all of what the reader already knows.” Haenchen (1984: 2:39) says that, “The healing is now described in the style of a telegram. It becomes evident already at this point that the man formerly blind is not afraid of the authorities like all the others are.”

89 Painter (1993: 313) says that, “In common with drama in the ancient world, only two characters/groups appear on ‘the stage’ at any given time, heightening the force of the conflict.”

man with their second question (v. 17a; cf. Stibbe, 1993: 107).⁹⁰ *Fifth*, the healed man's response (v. 17b) to their question is affirmative and christologically challenging (cf. Quast, 1991/1996: 72–3; Nicol, 1972: 87).⁹¹ Thus, the content of the dialogue develops around themes such as Sabbath breaking and the identity of Jesus.

The form of the third exchange can be viewed as follows. It begins as a narrative (vv. 13–15a) and advances to a *tri-tier dialogue* (see vv. 15, 16, and 17). The speech units show tenets of *testimony* (v. 15b; cf. Gaebelein, 1936: 173), *retelling* (v. 15b; cf. Haenchen, 1984: 2:39), *false assertion/affirmation* (v. 16a), *assertion/affirmation/confession* (v. 17b; cf. Resseguie, 2005: 153), *negation* (v. 16a; cf. Duke, 1985: 77–8), and *questions* (*surprise*, v. 16b; *misunderstanding*, v. 17a).⁹² The speech-units also show characteristics of a forensic dialogue. While Bruce (1983: 212) connects vv. 13–17 as a matter for *legal inquiry*, Neyrey (2007: 171) connects it with a *court judgment*.⁹³ The use of *sylogisms*, *argumentations* (cf. Hendriksen, 1959: 2:78–80), and *ironies* make the dialogue a rhetorically flavored one.⁹⁴ The narrator's role in the third exchange appears to be very significant as he sets the exchange (vv. 13–14), abbreviates the utterance-units of the characters (vv. 15–17), and also informs the reader the division among the Jews (v. 16c).⁹⁵ Within this exchange, the narrator develops a conflict-centric and christologically affirmative dialogue (cf. Duke, 1985: 119–20).⁹⁶ The

90 Barrett (1978: 360) is of the opinion that, "The emphatic pronoun carries the investigation a step further; in effect, the man is provoked to align himself with Jesus (contrast the lame man of chap. 5)."

91 Strachan (1941: 219–20) says that, "Prophets sometimes said hard things about the Sabbath and conventional interpretations of the Law (Hos 6:6; Isa 1:13; Jer 2:8; Eze 7:26). Jesus is to him a prophet because He resists legalism and formalism."

92 Brant (2011: 156) reports that, "In classical Greek literature, repeated stories are tailored for the recipient (see the retellings of the Oresteia in Homer, *Od* 1.298–302; 3.193–200; 11.409–56)." The Pharisaic question at v. 16b is reminiscent of Jesus' argument against the charge that he is in league with Beelzebul in the Synoptic tradition. Cf. Luke 11:15–20; see Lindars, 1972: 346; Mlakuzhyil, 2007: 151; Kemp, 2000: 242; Hoskyns, 1947: 356; Tenney, 1948: 158–9.

93 Cf. Hendriksen, 1959: 2:81–4; Carson, 1991: 366–8; Barrett, 1978: 359–60; Neyrey, 2007: 171.

94 Carson (1991: 368; also see Stibbe, 1993: 110–1; Hendriksen, 1959: 2:81) comments concerning v. 16 as follows: "The verse is steeped in irony. Taken in its strongest form, the second argument is worthless, even if the conclusion is sound."

95 The abbreviating tendencies are vivid in: *first*, through the short narration at the beginning (vv. 13–15a); *second*, in the central utterance units, especially by turning active voice to passive voice (v. 15a); and *third*, in the description about the division (v. 16c).

96 Cf. Martyn, 1968: 32; Kent, 1974: 134–5; Westcott, 1958: 146–7; Hengstenberg, 1965/1980: 476–525.

tri-tier development of the dialogue works in the following way: *first*, a dialogue between Pharisees and the healed man (v. 15); *second*, a dialogue among the Pharisees (v. 16); and *third*, another dialogue between Pharisees and the healed man (v. 17).⁹⁷ At the first level, the Pharisaic question is implicit within the narrative (v. 15a).⁹⁸ Though the dialogue seemingly develops as a single unit, its progression is disturbed by the insertion of the group dialogue in v. 16. While in the first and third stages it has a *question-and-answer* format (vv. 15 and 17), in the second stage it maintains a sequence of *false assertion to a question of perplexity* (v. 16).⁹⁹ In the exchange, the reader notices a narrative tendency of developing a *dialogue within a dialogue* (v. 16).

The function of the dialogue can briefly be outlined as follows. The narrator, through the medium of the characters, dynamically bridges the second and the third exchanges.¹⁰⁰ The third exchange is further linked to the fourth exchange through narrative comments (cf. v. 18). Milne (1993: 139–40) comments that, “They [Pharisees] conduct three interviews, first, with the man (vv. 13–17); second, with his parents (vv. 18–23); and third, with the man for a second time (vv. 24–34).” The healed man’s utterance in v. 17 takes the reader back to the declaration of the Samaritan woman (4:19) and the Pharisaic animosity generates curiosity about the future events.¹⁰¹ These factors reveal the dramatic progression and the analeptic-proleptic interlocking of the third exchange. The narrator of the dialogue reveals that the Pharisees are not interested in the person of Jesus as they focus purely on the Sabbath controversy and the legal tradition (v. 16a; cf. 5:16–18; see Weiss, 1991: 311–21; Brant, 2004: 110).¹⁰² He tells the reader that Jesus’ breach of the Sabbath was one of the important issues lying behind the dialogue.¹⁰³ In v. 16, the division among the Jews concerning the healed man is again brought out through verbal arguments (cf. vv. 8–9; see Ball,

97 Sloyan (1988: 116; cf. Hoskyns, 1947: 356) says that, “they [Pharisees] are divided like the man’s neighbors (v. 9) over what has taken place (v. 16; cf. 7:43), probably reflecting the division over Jesus in John’s milieu.”

98 See Ridderbos, 1987/1997: 338–9; Bruce, 1983: 212; Lindars, 1972: 345–6.

99 Sloyan (1988: 117) says that, “the inquiry shifts from how Jesus did the cure (v. 15) to who he is (v. 17).” See Brant, 2011: 155–6; Gaebelstein, 1936: 173; Westcott, 1958: 147; Kent, 1974: 134–5.

100 Moloney (1998: 293) says that, “The neighbours and acquaintances bridge the scenes as they take the man to the Pharisees (v. 13).” Also see Carson, 1991: 366; Lindars, 1972: 345; Bruce, 1983: 211; Hendriksen, 1959: 2:78–9.

101 Cf. Beasley-Murray, 1987: 157; Köstenberger, 2004: 287; Hoskyns, 1947: 356; Wiles, 1960: 55–6.

102 For the Pharisees, breaking the Sabbath was a far more important matter than whether or how the thing was done.

103 The relevance of the sign as an external proof for the rhetoric is conspicuous here.

1996: 98; Keener, 2003: 1:787).¹⁰⁴ The Jews repeatedly ask the blind man same question with an expectation of a ‘changed answer/position’ (cf. vv. 10, 15, 17).¹⁰⁵ While the healed man was uncertain about the identity of Jesus in the second exchange (v. 12b), in the third exchange, first, he proclaims his testimony for a second time (v. 15b; cf. v. 11) and, second, he confesses more emphatically about the person of Jesus (v. 17b; cf. v. 11a). While the majority group among the Pharisees uses harsh language against Jesus from the beginning, the healed man’s confession progresses from weaker to stronger.¹⁰⁶ The healed man’s progressive response aligns him with the pro-Jesus camp.¹⁰⁷ While the Pharisees still remain in darkness, the healed man progresses toward the light. The wrong intentions of the Pharisees, the healed man’s progression in discipleship, and Jesus’ centrality are at focus in the dialogue.¹⁰⁸ Keener (2003: 785–6) is right in arguing that the third exchange functions as an epistemological and theological conflict.¹⁰⁹ It begins the real judicial process within the episode.¹¹⁰ The dialogue progresses from a non-judicial (or less judicial) one in the second exchange to a judicial one in the third exchange (cf. Painter, 1993: 313; Talbert, 1992: 159–60). Neyrey (2007: 171) sees an “abrupt halt” of the trial in the third exchange. All these narrative tenets help to invite the attention of the reader toward the fourth exchange (cf. Eco, 1979: 3–40).¹¹¹

104 Howard (1952: 616) says that, “It was much the same principle as separated the two Pharisaic schools of Hillel and Shammai. The former in regulating life looked carefully at the actual conditions in judging a particular case; the latter considered only the strict letter of the law.” See Spivey and Smith, 1969: 416–25.

105 Brant (2011: 156) says that, “The deictic use of ‘you’ is a challenge to the man to reevaluate what has happened and resolve the problem by denouncing the healer.”

106 Cf. Haenchen, 1984: 2:39; Hendriksen, 1959: 2:78–84; Lindars, 1972: 345–6; Bruce, 1983: 211–4; Carson, 1991: 366–8.

107 Cf. Milne, 1993: 140; Brown, 1966: 377–9; Kemp, 2000: 241–2.

108 Köstenberger (2004: 287; cf. Carson, 1991: 368; Brown, 1966: 377; Mlakuzhyil, 2007: 153) comments that, “Note the progression in the man’s estimate of Jesus (Keener [2003: 775] calls the blind man a ‘paradigm of growing discipleship’): from ‘the man called Jesus’ (9:11) to ‘a prophet’ (9:17), to one who might be followed by disciples (9:27), to ‘from God’ (9:33), to ‘Lord’ to be worshipped (9:38).”

109 Refer to Keener, 2003: 785.

110 See Kent, 1974: 134; Brown, 1966: 379.

111 The dramatic and the rhetorical aspects of the dialogic interactions enable the reader to continue the activity of reading the text. Cf. Parsenios, 2010: 10–28; Elam, 1980: 135–91.

Fourth Exchange (9:18–23)

The content of the fourth exchange can be analyzed as follows.¹¹² The exchange (vv. 18–23) begins and ends with narratives (see vv. 18, 22–23; cf. Wallace, 1996: 552).¹¹³ It has only two utterance units, one at v. 19 and another at vv. 20–21 (cf. Brant, 2004: 163).¹¹⁴ In v. 18 the narrator describes two important things: *first*, the Jewish unbelief (v. 18a); and *second*, the calling of the healed man's parents as witnesses (v. 18b; cf. Talbert, 1992: 160; Smith, 1999: 193).¹¹⁵ Moloney (1998: 293) is of the opinion that, "As the man progresses (vv. 7, 11, 17), the Pharisees move in the opposite direction. 'The Jews did not believe that he had been blind and had received his sight' (v. 18a)."¹¹⁶ The dialogue proper begins at v. 19 with a pair of questions asked by the Jews to the parents, "Is this your son, who you say was born blind? How then does he now see?"¹¹⁷ The pair of questions raised by the Jews are responded by the parents in a diplomatic way.¹¹⁸ The response of the parents conveys both their 'fear' of excommunication from the synagogue and their intent to escape from the scene (cf. vv. 20–21; cf. Witherington, 1995: 184; Brant, 2011: 157).¹¹⁹ Their response emphasizes three things: *first*, their *knowing* or *recognition* of their son and the reality of his former blindness (v. 20); *second*, their *unknowing* or *unrecognition* about the source of his sight (v. 21a); and *third*, their escape from the scene by saying "Ask him; he is of age. He will speak for himself" (v. 21b).¹²⁰ The narrator discloses the position of the parents (i.e., *knowing-unknowing-escape*) through their cunningly devised answer in

112 Cf. Chatman, 1978: 22–6; Barwise, 1988: 23–38.

113 See Martyn, 1968: 32.

114 Brant (2011: 157) says that, "The interrogation resumes with the introduction of new dialogue partners."

115 Howard (1952: 616) is of the view that, "The Jews, i.e., the opponents of Jesus, disputed the fact of the cure, and summoned the parents for examination. They testified that the man was their son, that he had been born blind, and that now he could see."

116 Cf. Brown, 1966: 379; Howard, 1952: 616; Hendriksen, 1959: 84–5; Bruce, 1983: 214; Lindars, 1972: 346.

117 See Martyn, 1968: 32–3; Painter, 1993: 313–5; Klink, 2007: 127–8; Pryor, 1992: 42–3; Moloney, 1998: 293.

118 Hendriksen (1959: 84–5) comments that, "First, they wish to know whether this is that widely discussed son who by the parents was said to have been born blind; secondly, they desire information with reference to the fact and manner of his cure."

119 Martyn (1968: 33; cf. Duke, 1985: 121) says that, "they [i.e., parents] volunteer a lack of information." Wallace (1996: 585–6; cf. Brant, 2011: 157) observes the use of an extensive pluperfect in v. 22 (συνετέθειντο) to emphasize the completion of an action in past time, without focusing *as much* on the existing results. Cf. Resseguie, 2001: 143–4.

120 Duke (1985: 120–1) says that, "The parents are not especially courageous, but they will not misrepresent the central fact."

vv. 20–21. In vv. 22 and 23, the narrator implicitly describes the reason underlying their diplomatic answer (cf. Brant, 2004: 204).¹²¹ Their answer saved them from being ‘driven out of the synagogue’ (ἀποσυνάγωγος γένηται, cf. v. 34; Von Wahlde, 2010: 435; Duke, 1985: 152).¹²² The content of the dialogue thus develops around two important aspects: *first*, the continued unbelief of the Jews; and *second*, the parents’ attempt to escape from the situation.

The form of the dialogue can be viewed as follows (cf. Press, 2007: 55–74). The fourth exchange as a whole maintains a *narrative-dialogue-narrative* sequence (cf. vv. 18, 19–21, 22–23; see Van Aarde, 2009: 382–5). While the healed man is backgrounded, his parents are foregrounded (cf. Martyn, 1968: 32–3). The speech-forms such as *forensic question/investigation* (v. 19), *knowing-unknowing conflict* (vv. 20–21a), and *statement of escape* (v. 21b; cf. Brant, 2011: 157) are decisive in determining its overall dialogue-form.¹²³ The dialogue develops with the help of literary elements like *contrast* (vv. 20–21) and *doublets* (vv. 21b and 23).¹²⁴ By the end of the exchange the narrator provides an *implicit commentary* concerning the response of the parents (vv. 22–23; cf. vv. 20–21).¹²⁵ In a broader sense, the dialogue keeps a *question-and-answer* format (vv. 19–21) as it progresses from a *forensic question* of the Jews to a *knowing-unknowing-escapism response* of the parents (cf. Duke, 1985: 120–1).¹²⁶ The narrator of the story presents the speech-forms cohesively within the narrative framework (cf. Chatman, 1978: 27–31).

The function of the dialogue can be discussed briefly as follows. The dialogue begins as the narrator reports the juridical-type of questions posed by the Pharisees/Jews toward the parents.¹²⁷ The question-and-answer dialogue is marked with the ‘mean mentality’ of the Pharisees/Jews through their ‘mean

121 Refer to Brown, 1966: 374.

122 See Howard, 1952: 616–7; Brown, 1966: 374; Klink, 2007: 128; Pryor, 1992: 42–3; Smalley, 1978/1998: 143–4; Kysar, 1975: 149–56.

123 Gench (2007: 68) comments that, “The investigation then takes a dramatic turn at its center.” Gaebelein (1936: 173) says that, “instead of repeating the story as their son had given it to them, they professed ignorance as to who opened his eyes and by what means it was accomplished.” See Painter, 1993: 309; Morris, 1995: 487; Haenchen, 1984: 39; Lindars, 1972: 346–7; Carson, 1991: 369.

124 See Köstenberger, 2004: 287.

125 Cf. Haenchen, 1984: 39; Howard, 1952: 616–7; Morris, 1995: 488; Lindars, 1972: 347; Carson, 1991: 369–72.

126 Gench (2007: 68) says that, “In response to the first question, the parents confirm that the man is their son and that he was born blind, but profess ignorance with respect to the second question, about the healing.”

127 The pair of questions, “Is this your son, who you say was born blind? How then does he now see?” are showing their juridical nature.

questions.¹²⁸ It also discloses the attitude of the parents to escape the scene through their diplomatic answer (cf. Brant, 2011: 157). The sarcastic response of the parents (like “He is of age; ask him”) further reveals their discontentment before their interlocutors (v. 21b; cf. v. 23).¹²⁹ The concealing tenet of the response is later on revealed through a narrative note (vv. 20–21; cf. vv. 22–23; cf. Witherington, 1995: 184). This feature of their response is marked with a *concealing-revealing contrast*.¹³⁰ On the one hand it reveals a few things and on the other it hides other important factors. The parents’ attempt to save themselves from the Pharisaic judgment/verdict and to maintain their status quo as synagogue members is conveyed through their response. The type of questions the Pharisees raise and the way the parents answer reveal not only the sarcastic nature within the text but also the rhetorical interaction between the narrator and the reader (cf. Eco, 1979: 3–40; Green, 2003: 11–66).¹³¹ This proves the way Johannine dialogues function as sharp instruments to reveal the psychological aspects of the characters. The characters are introduced as follows: *first*, the unbelieving nature of the Jews is brought out once again to the public notice; *second*, the blind man’s development toward a fuller revelation is in contrast to the Jews’ animosity against Jesus; and *third*, the parents’ fear of excommunication and their careful response (cf. Von Wahlde, 2010: 435).¹³² These aspects of the exchange bolster the dramatic flow of the episode (cf. Elam, 1980: 135–91).¹³³ The narrator plays the role of one who presents the characters and their utterances and one who fills the gap within the narrative framework (cf. Van Aarde, 2009: 382–5; Moore, 1989: 71–8). The narrative-dialogue interlocking is one of the important functional-dynamics of the exchange.

128 The Pharisees are raising questions to target the person of Jesus and to put an end to his endeavors. This reveals the ‘mean mentality’ of the Pharisees.

129 Schnackenburg (1980: 2:249) comments that, “With sharp prudence they refer the questioners to their son, who is old enough to speak for himself.”

130 While their response reveals their relationship with the healed man and his blindness from birth, they conceal several other factors on account of their fear of the Jews.

131 Brant (2011: 157) comments that, “The word *apōsynagōgos* is unique to this ancient Greek text (see also 12:42; 16:2). The alliteration with the word *synetethe* into makes it possible that the unusual word choice is motivated by the poetic rhetoric of the narrative.”

132 Here, the parents are trapped between their love toward their son and fear about their excommunication from the synagogue. The narrator works with certain biases in his mind: *first*, he presents the Jews as unbelieving (v. 18a); *second*, the healed man as one who received his sight back (v. 18); and *third*, the reason for parents’ diplomatic answer at vv. 20–21 (see vv. 22–23). Cf. Van Kooten, 2005: 164; Moloney, 1998: 293; Bernard, 1929: 333–4; Milne, 1993: 136–40.

133 Refer to Duke, 1985: 120; Parsenios, 2010: 10–2.

Fifth Exchange (9:24–34)

In vv. 24–34 we see the largest exchange of the episode that has seven utterance units, four of the Pharisees/Jews (vv. 24b, 26, 28–29, 34a) and three of the healed man (vv. 25, 27, 30–33).¹³⁴ The narrator brings into focus the following things: *first*, the Jews' calling of the healed man for a second time (v. 24a); *second*, introduction of the characters and their utterances (v. 24b–34a); *third*, the revilement by the Jews (v. 28a); and *fourth*, the dramatic “driving out” of the man from the scene (v. 34b; cf. Brant, 2011: 157–9).¹³⁵ The content of the dialogue proper is structured in the following fashion: *first*, an utterance of the Jews is introduced as they attempt to cease the developing affinity of the healed man toward Jesus (v. 24b). In return, the healed man's testimony is presented in an abbreviated format in v. 25.¹³⁶ The Jews begin with a ‘glory statement’ (Δὸς δόξαν τῷ θεῷ) and raise a ‘we know’ (ἡμεῖς οἶδαμεν) utterance concerning the identity of Jesus (cf. Schnackenburg, 1980: 2:250–2; Brant, 2011: 157).¹³⁷ Neyrey (2007: 173) comments that, “they pronounce *judgment* not on this man but on Jesus, who has never appeared before this court: ‘Give glory to God! This man is a sinner’ (9:24).”¹³⁸ The man's response in v. 25 takes the form of an evidentialist defense. His answer to them introduces an ‘I know-and-I do not know’ (οἶδα-οὐκ οἶδα) contrast (cf. Smith, 1999: 197).¹³⁹ *Second*, the Jews raise a pair of questions to him, “what did he do to you? How did he open your eyes?” (v. 26; cf. v. 10; in passive voice in v. 15a). *Third*, the man's second response in the exchange (v. 27) begins as he expresses his discontentment and ends as he poses a counter-question in the form of a sarcasm (v. 27).¹⁴⁰

The Jewish revilement, as a *fourth* aspect, is brought out. They compare their own discipleship under Moses (v. 28b) with that of the healed man's

134 Though the second exchange (vv. 8–12) has eight utterance units, they are comparatively smaller in size to the sayings of the fifth exchange. While the second exchange has only five verses to encompass the eight utterance units, the seven utterance units of the fifth exchange are presented in eleven verses. Martyn (1968: 34) says that the dialogue happens at the same “courtroom.”

135 See Tolmie, 1999: 13–25; Powell, 1962: 203–5; Carson, 1991: 372–5; Morris, 1995: 436; Vincent, 1969: 185.

136 Cf. Keener, 2003: 789; Powell, 1962: 203; Morgan, 1933: 167; Blomberg, 2001: 155; Vincent, 1969: 185–6.

137 Refer to Keener, 2003: 790; Morgan, 1933: 167.

138 Cf. Stibbe, 1993: 110–1; Westcott, 1958: 148; Bennema, 2009: 140–1; Bultmann, 1971: 335–7.

139 Refer to Gench, 2007: 69–70.

140 Schnackenburg (1980: 2:251) says that, “The evangelist wants to bring back the idea of discipleship (cf. 8:31), to expose the hostility of the Pharisees to Jesus' discipleship (cf. 4:1).”

discipleship under Jesus (v. 28a; cf. Gench, 2007: 70; Anderson, 2008: 104).¹⁴¹ Then they state their *knowing* of Moses (v. 29a) in contrast to their *not knowing* of Jesus (v. 29b; cf. Resseguie, 2001: 144; Talbert, 1992: 160).¹⁴² *Fifth*, the man's response at vv. 30–33 is the longest speech-unit in the fifth exchange. Their *unknowing* of the identity of Jesus becomes a *knowing* factor to the healed man. And that is expressed through his testimony (cf. Gench, 2007: 69–70).¹⁴³ Four important things are emphasized through the utterance of the healed man: (1) the Pharisees' *unknowing* is addressed sarcastically and then contrasted with his own testimony (v. 30; cf. Martyn, 1968: 34–5); (2) the 'without sin nature' of Jesus is revealed as part of his *knowing* statement (v. 31; cf. Brant, 2011: 158); (3) the act of healing is hyperbolized (v. 32; cf. Smith, 1999: 198); and (4) confesses Jesus as one from God (v. 33; cf. Köstenberger, 2004: 291–4).¹⁴⁴ *Sixth*, the Jews express their discomfort by countering the healed man's testimony (i.e., a sinner for them; v. 34; cf. v. 24), by silencing him, by sarcastically weighing down his testimony, and by driving him out of the synagogue (cf. Brant, 2011: 158–9; Talbert, 1992: 161).¹⁴⁵ As Pancaro (1975: 110; cf. Hoskyns, 1947: 358–9) says, John has excommunication in mind when he uses the expression ἐξέβαλον αὐτὸν ἔξω (cf. v. 22; 12:42; 16:2).¹⁴⁶ The scene thus ends in a dramatic way. The content of the dialogue is the development of Jewish antagonism against Jesus versus the healed man's maturity in faith.

The form of the dialogue in vv. 24–34 is discussed herewith (cf. Press, 2007: 55–71).¹⁴⁷ The entire dialogue is set within an *inclusio* between ἀμαρτωλός in

141 Pancaro (1975: 101) says that, "At John 9:24–34 it is the fact of being faithful disciples of Moses, who know that God spoke to their 'teacher,' which does not allow them to accept Jesus and his teaching."

142 In the first case, they begin talking about Jesus and then come to Moses; but in the second case, they begin with Moses and then talk about their unknowingness about Jesus.

143 Bennema (2009: 141) says that, "He even goes on the offensive, mocking his interlocutors' lack of knowledge regarding Jesus' origins and logically concludes that Jesus must be from God (9:30–33)."

144 Wallace (1996: 453) considers it as a 'subject clause' and translates as follows: "That anyone has opened the eyes of a person who was born blind."

145 Schnackenburg (1980: 2:252) says that, "There is no evidence that this expression was used for excommunication from the synagogue, but ἐκβαλλειν, reinforced by ἔξω, is a powerful word (cf. 6:37; 12:31) and is probably deliberately used with a double meaning. Being put out of the meeting room is also a symbol for expulsion from the Jewish religious community." Also refer to Köstenberger, 2004: 291; Conway, 1999: 132.

146 Cf. Gench, 2007: 70; Painter, 1993: 316; Lindars, 1972: 349; Westcott, 1958: 149; Powell, 1962: 205.

147 Bernard (1929: 334) considers this section as a *re-examination* (ἐκ δευτέρου, cf. v. 17). For more details about the structure, literary discourse, and genre, see Via, 1975: 14–7.

v. 24b and ἀμαρτίαις in v. 34a. The two utterance units of the Pharisees at the beginning and at the end of the exchange are attempts to prove that Jesus and the healed man are sinners (cf. vv. 24b and 34a). But, the healed man's statement at the centre of the dialogue that "God does not listen to sinners" (v. 31a) gives the dialogue a *negative-positive-negative* outlook (cf. 24b, 31a, 34a).¹⁴⁸ In the dialogue, the following speech-forms are used: *glory statement* (v. 24),¹⁴⁹ *knowing statement* (v. 24b; cf. Gench, 2007: 69–70), *negative remark* (v. 24b), *knowing-and-unknowing contrast* (v. 25; cf. Witherington, 1995: 184; Duke, 1985: 121–3),¹⁵⁰ *testimony/retelling* (v. 25),¹⁵¹ *past-present contrast* (v. 25),¹⁵² *juridical questions* (v. 26),¹⁵³ *sarcastic/counter questions* (v. 27, 34a; cf. Smith, 1999: 197),¹⁵⁴ *aggressive speech* (9:27),¹⁵⁵ *Moses-Jesus contrast* (vv. 28–29; cf. Schnackenburg, 1980: 2:251),¹⁵⁶ *from astonishment to contrast* (v. 30),¹⁵⁷ *confession/testimony* (vv. 30–33),¹⁵⁸ and *rebuke-question* (v. 34a).¹⁵⁹ The tenets of *antithetical parallelism* appear three times within the exchange (see vv. 25b, 28, 29). It has *arguments and counter arguments, questions and counter questions* (vv. 26, 27, 34)

148 This development of the dialogue can be understood as a narrative tactic in order to emphasize the sinless nature of Jesus. The seven utterance units of the dialogue (vv. 24b, 25, 26, 27, 28–29, 30–33, and 34a) are arranged in a peculiar fashion.

149 See Köstenberger, 2004: 289; Conway, 1999: 131; Carson, 1991: 372; Morris, 1995: 436; Barrett, 1978: 362.

150 Köstenberger (2004: 289; cf. Witherington, 1995: 389) discusses that, "The man is willing to leave the question of Jesus' guilt to the theological experts: 'Whether or not he is a sinner, I don't know.'"

151 Bennema (2009: 141) considers the man's witnessing in v. 25b is his empirical knowledge.

152 The healed man's statement at v. 25b makes a contrast between his former/past life as a blind person ("I was blind") and his current/present life as one who sees ("now I see").

153 Cf. Bennema, 2009: 140; Keener, 2003: 790; Schnackenburg, 1980: 2:250–1; Lindars, 1972: 347–9.

154 Gench (2007: 70) considers it as "an exasperated question followed by a mocking question." Cf. Resseguie, 2001: 143.

155 Keener (2003: 789; cf. 792) says that, "Feigned ignorance could function as a rhetorical device (ἀπορία); whether or not the narrative characterizes the man as sophisticated enough to challenge his interrogators on this level, they would be sophisticated enough to infer it as one possible way to understand him."

156 Refer to Pancaro, 1975: 106; Witherington, 1995: 184.

157 Brant (2011: 158) says that, "The man's response employs the rhetorical device of exclamation to express strong emotion, in this case indignation: 'This is bizarre, because you do not know where, even though he opened my eyes' (9:30)."

158 Pancaro (1975: 106) says that, "His affirmation that Jesus is παρὰ θεοῦ is equivalent to a confession of faith, given the deeper meaning John gives to this expression."

159 Cf. Schneiders, 1999: 160; Witherington, 1995: 184; Westcott, 1958: 149; Powell, 1962: 205.

and *insults and counter insults*.¹⁶⁰ The apologetical nature of the dialogue is vivid, *first*, when the Jews attempt to defend Moses and their traditions over against Jesus, and *second*, when the healed man attempts to prove that Jesus is from God (παρὰ θεοῦ). The chances of confrontation, controversy, and conflict are increased by way of introducing the 'we-you,' 'into know-not into know,' and 'Moses-Jesus' contrasts within the dialogue (cf. Keener, 2009: 223–37).¹⁶¹ Painter (1993: 315) observes here the situation of conflict with the synagogue.¹⁶² The *absent-but-present* or *in absentia* nature of the trial (or the juridical dialogue in Jesus' absence) is another noticeable aspect of the dialogue.¹⁶³ The narrator also uses irony as yet another literary device within the exchange (cf. Witherington, 1995: 184; Duke, 1985: 121–3). Stibbe (1993: 110–1; Schnackenburg, 1980: 2:251) is of the view that, "Throughout the story, the continuing irony is that the blind man, professing his ignorance, is really the character 'in the know,' while the Pharisees/Jews, parading their knowledge, are in reality ignorant."¹⁶⁴ Other aspects such as the rejection theme, lack of knowledge (v. 30) and intolerant attitude (v. 34a) of the Jews, dominant-inferior verbal exchange, and bold-speech of the inferior over against the superior power structures are significant elements within this dramatic dialogue (cf. Smith, 1999: 197–8).¹⁶⁵ All these factors contribute to the *juridical and antithetical* progression of the exchange.

160 While the Pharisees argue that Jesus is a sinner and regard him as inferior to Moses, the healed man makes his arguments strong against that view (cf. vv. 25, 31–33). Cf. Maniparampil, 2004: 283; Martyn, 1968: 34; Gench, 2007: 69; Von Wahlde, 2010: 435–6.

161 Powell (1990: 42) says that, "Conflict may occur at various levels. Most common, perhaps, is conflict between characters, which can usually be defined in terms of inconsistent points of view or incompatible character traits." Refer to Pancaro, 1975: 109; Witherington, 1995: 184; Martyn, 1968: 34.

162 Cf. Köstenberger, 2004: 289–94; Keener, 2003: 789–94; Bernard, 1929: 336–7; Hoskyns, 1947: 357–9.

163 Cf. Neyrey, 2007: 173; Witherington, 1995: 184; Maniparampil, 2004: 283; Ridderbos, 1987/1997: 344–74.

164 The mounting blindness of the Pharisees/Jews (cf. 9:15, 16, 18, 24, 28–29, 34) presented over against the spiritual enlightenment of the healed man (9:11, 17, 33, 35, 38) is introduced with significance. Refer to Maniparampil, 2004: 283; Painter, 1986: 31; Stibbe, 1993: 110.

165 In this context, the Pharisees/Jews are the influential power-structure. But, the healed man's status as a 'previously' blind-beggar, confessor of Jesus, and a person who has loyalty toward a minority group is noticeable within the narrative framework. Refer to Painter, 1993: 314–6; Keener, 2003: 792; Kemp, 2000: 242–3; Kanagaraj, 2005: 311–5; Martyn, 1968: 34–5; Schnackenburg, 1980: 2:251–2; Westcott, 1958: 148–9; Resseguie, 2001: 143–4; Gench, 2007: 69–71; Von Wahlde, 2010: 436.

The function of the dialogue can be summarized as follows. It reveals the developing conflict between formative Judaism and the emerging minority group circumscribed around Jesus. The Jews raise repetitive questions (vv. 26, 34) and the healed man, though part of the minority group, responds aggressively and sarcastically (vv. 27, 30–33).¹⁶⁶ The Jews first of all declare what they know about Jesus: “Jesus is a sinner” (v. 24b).¹⁶⁷ As a response, the healed man first of all confesses his lack of knowledge about Jesus (v. 25a), and thus a contrast is drawn (v. 25b; cf. v. 24b).¹⁶⁸ The questions of the Jews and the healed man’s counter-questions make the dialogue both controversial and conflictive. The verbal exchange becomes theologically pregnant at vv. 28–33.¹⁶⁹ While the Jews bring in a ‘you-and-we’ distinction between themselves and the man based on Jesus-and-Moses ideologies (vv. 28–29), the man counters their response with another ‘you-and-we’ distinction that is based on the person of Jesus and his relation to the Father.¹⁷⁰ The Jews, on the one hand, state their identity under the leadership of Moses and, on the other hand, consider the healed man as a follower of Jesus (vv. 28–29).¹⁷¹ In his utterances (cf. vv. 25, 27, 30–33), the healed man emphasizes his personal experience as the primary evidence of his belief in Jesus (cf. vv. 30–33).¹⁷² This infuriates the lawyers and they count him as a sinner just as they weigh down Jesus as a sinner (v. 34; cf. v. 24b). This further leads the Jews to the dramatic driving out of the man from the synagogue (v. 34).¹⁷³ Neyrey (2007: 174) says: “in the course of the narrative, the man born blind matures into an insightful, courageous person who boldly and publicly speaks about Jesus and even suffers public humiliation

166 For more details about the character traits in the gospel traditions, refer to Powell, 1990: 58–67.

167 His growing faith in Jesus made him a man of boldness and he continually testifies his experience (vv. 25, 27, 30–33).

168 See what he says at v. 25: *first*, “I do not know whether he is a sinner”; and *second*, “I know that though I was blind, now I see.”

169 See Ryle, 1957: 184–7; Bernard, 1929: 335–7; Stibbe, 1993: 106–7; Neyrey, 2007: 173; Robertson, 1932: 168.

170 Cf. Westcott, 1958: 148; Blomberg, 2001: 155–6; Powell, 1962: 204; Painter, 1993: 313–5; Dods, 1967: 786.

171 Here two things are brought into the notice of the reader: *first*, the demarcation between the Pharisees and the healed man; and *second*, the distinction between Moses and Jesus.

172 Smith (1999: 198) says that, “The once blind man now makes a telling, explicit argument (vv. 30–33). The sarcasm becomes deeper and more hostile (v. 30).”

173 See Pancaro, 1975: 105–11; Morgan, 1933: 168; Lee, 2010: 5–38; Tan, 1993: 50–89; Duke, 1985: 121–3; Elam, 1980: 135–91.

because of him.”¹⁷⁴ The Jewish intolerant attitude toward those who are out of their thought-world is clearly pictured both through their utterances and their violent activities (v. 34).¹⁷⁵ The majority-minority or powerful-powerless bifurcation between formative Judaism and the emerging Christianity is conspicuously brought out here.¹⁷⁶ Thus, John’s narrative functions as a rhetorically intertwined critique of the prevailing social bias toward the minorities and the powerless (cf. Tolmie, 1999: 21–5). The narrator’s use of the performative language and the characteristic vocabulary helps him to achieve his narrational goal.¹⁷⁷

Sixth Exchange (9:35–38)

The content of the *sixth* exchange can be outlined as follows (cf. Barwise, 1998: 23–38; Greimas, 1987: 63–83). The exchange (vv. 35–38) appears just as a flashback scene, where the healed man is able to see Jesus for the first time (cf. vv. 1–7).¹⁷⁸ The narrator reports two important things in v. 35a: *first*, “Jesus heard that they had driven him out”; and *second*, “he found him” (εὗρὼν αὐτόν, cf. Von Wahlde, 2010: 2:437).¹⁷⁹ The dialogue begins when Jesus poses a question to the healed man, “Do you believe in the Son of Man?” (v. 35b; cf. Witherington, 1995: 184).¹⁸⁰ The man asks in return about the identity of the Son of Man and expresses his willingness to believe in him (v. 36; cf. Duke, 1985: 123; Smith, 1999: 199). Jesus discloses his identity as the Son of Man (v. 37) and the man moves forward from willingness to action with an utterance “Lord,

174 Painter (1986: 32) says that, “While the growing perception of the blind man is dramatically described, the evangelist graphically depicts the growing opposition of the Pharisees who were progressively hardened in blindness (9:15–17, 18–23, 27, 29, 34, 39, 41).”

175 See Pancaro, 1975: 105–11; Howard, 1952: 618; Bultmann, 1971: 337; Morgan, 1933: 168; Robertson, 1932: 169–70.

176 Resseguie (2001: 139) says that, “The marginalized and dominant characters exchange places. The cured man judges rightly (cf. 7:24) and gains everything: sight, life, salvation, a voice, and a point of view that exposes the strangeness of the dominant culture and its narcotized point of view.” Cf. Court, 1997: 1–8; Templeton, 1999: 53–65; Lothe, 2000: 3–10; Eco, 1979: 3–40; Vorster, 2009: 505–74.

177 See Eco, 1984: 14–45; Mlakuzhyil, 1987: 205–8; Traugott and Pratt, 1980: 1–29; Greimas, 1987: 63–83.

178 Martyn (1968: 35; cf. Gench, 2007: 71) considers the little dialogue as one happens on “a street” (near the meeting place of *Gerousia*).

179 Cf. Powell, 1962: 205–6; Kemp, 2000: 244; Strachan, 1941: 220; Beasley-Murray, 1987: 159.

180 See Wallace, 1996: 359; Ryle, 1957: 189–90; Neyrey, 2007: 176; Morris, 1995: 439; Morgan, 1933: 169.

I believe” (Πιστεύω κύριε, v. 38a; cf. Martyn, 1968: 35).¹⁸¹ The sixth exchange ends with a narrative note that tells “and he worshipped him” (καὶ προσκύνησεν αὐτῷ, v. 38b; cf. Brant, 2011: 159).¹⁸²

The following speech-units are parts of the dialogical framework of the exchange: *belief-question* (v. 35b), *christological question* (v. 35b; cf. Duke, 1985: 123; Haenchen, 1984: 2:40),¹⁸³ *unknowing question/identity question* (v. 36a),¹⁸⁴ *belief statement* (v. 36b), *revelatory statement* (v. 37),¹⁸⁵ and *confession/belief statement* (v. 38; cf. Schnackenburg, 1980: 2:252–4).¹⁸⁶ The dialogue is ordered in the following format: *first*, Jesus invites the healed person to *believe* in the Son of Man (v. 35b); *second*, the healed man inquires about the identity of the Son of Man and expresses his willingness to *believe* (cf. Smith, 1999: 199); *third*, Jesus reveals his identity as the Son of Man; *fourth*, the healed man confesses his *belief* in him; and *fifth*, he *worships* Jesus (cf. Brant, 2011: 159).¹⁸⁷ The healed man’s encounter ends with a *verbal confession* that is culminated in a *non-verbal act of worship* (v. 38).¹⁸⁸ The four speech-units and the final action develop in the following sequence: *belief-invitation*, *belief-willingness*, *revelation*, *belief-confession*, and *belief-actualization* (cf. Keener, 2003: 1:794–5).¹⁸⁹ In the dialogue, Jesus’ *revelation*, the man’s *belief*, and the resultant *action* are

181 According to Painter (1993: 319–20), “What emerges in 9:13–39 is that the growing perception of Jesus culminates in his self-revelation as Son of Man and as Son of Man he was worshipped by the once blind man, 9:35–38. Consequently the dialogues with the man are bounded by Jesus’ revelation of himself as the light of the world in 9:5 and the Son of Man in 9:35–38.” See Bennema, 2009: 141–2; Painter, 1986: 39–40.

182 P75, Sinaiticus, and a few others do not have vv. 38–39a. Some scholars think, as a result, that this material is a liturgical interpolation due to the use of the chapter in connection with baptism. Cf. Talbert, 1992: 162; Von Wahlde, 2010: 2:437.

183 Bennema (2009: 141) considers Jesus’ question as a “puzzling” type. Ridderbos (1987/1997: 347; also see 348) says, “The question . . . invites an affirmative answer: ‘You believe in the Son of Man, do you not?’”

184 Refer to Duke, 1985: 123.

185 See Schnackenburg, 1980: 2:253; Witherington, 1995: 184; Ridderbos, 1987/1997: 348.

186 Refer to Von Wahlde, 2010: 2:437; Brown, 1966: 375; Bernard, 1929: 337–9.

187 Witherington (1995: 184) comments that, “The response of the man reflects ignorance but also respectfulness. The man *desires* to be informed so he may believe in him. Jesus identifies himself as this self-same Son of Man, and the response is a confession of faith: ‘I believe,’ followed by prostration.”

188 Gench (2007: 71; cf. O’Day, 2002: 661; Bennema, 2009: 141) says that, “In worshipping Jesus, the man acknowledges the very presence of God in him (4:20–24; 12:20), ironically fulfilling the authorities’ demand that he ‘give glory to God’ (9:24).” Refer to Schnackenburg, 1980: 2:253; Howard, 1952: 619; Bernard, 1929: 337–9; Moloney, 1998: 295–6.

189 Refer to Martyn, 1968: 35.

the unifying factors (cf. Brant, 2011: 159).¹⁹⁰ In the first exchange, the blind man came back able to see; but he was not able to see Jesus. This issue invites the attention of the reader toward the *surprise* development of the episode (cf. vv. 11–12, 25, 30–33) and provides a *flashback* climax later on (vv. 35–38, 39–41; cf. Smith, 1999: 198–9; Chatman, 1978: 59–61).¹⁹¹ Jesus' revelation to the man and his activity of confession and the subsequent worship are to be reckoned as end results of a series of suspenses and their resultant surprise.

The function of the dialogue can be perceived as follows (cf. Tan, 1993: 50–88). In vv. 35–38, the healed man represents the “believing” as opposed to the “unbelieving” Jews (vv. 37–38; cf. vv. 18, 24, 28; cf. Haenchen, 1984: 2:40).¹⁹² Toward the end of the two dramatic episodes, i.e., in 7:1–8:59 and in 9:1–41, the narrator broaches certain levels of parallelism: in 8:59, the Jews picked up stones and Jesus hid and went out of the temple; and in 9:34, the healed man is driven out (cf. Parsenios, 2010: 10–2; Genette, 1980: 33).¹⁹³ In this sense, this flashback exchange functions as a “dialogue of the ousted ones.” The end of the fifth exchange and the beginning of the sixth exchange function in a contrasting format: while the Jews ‘drove him [the healed man] out,’ Jesus ‘found him’ (v. 35a; cf. 34b; cf. Schnackenburg, 1980: 2:252–3).¹⁹⁴ The final narrative note of the fifth exchange (i.e., “And they drove him out,” v. 34b) is also contrasted with the final narrative note in the sixth exchange (i.e., “And he worshipped him,” v. 38b; cf. Witherington, 1995: 184).¹⁹⁵ Though he is thrown out, the blind man strongly affirms his faith in Jesus and finally worships him (v. 38; cf. Von Wahlde, 2010: 2:437).¹⁹⁶ The narrator proceeds from the man's excommunication from the Synagogue (v. 34b) to his acceptance within the circle of Jesus

190 The dialogue is a *question and counter-question centered* (vv. 35b, 36a), *revelatory* (vv. 37–38) and *belief-oriented* (vv. 35b, 36, 38a) one. See Neyrey, 2007: 176; Milne, 1993: 142–3; Köstenberger, 2004: 294.

191 *Surprise* (also *suspense*) is important in fiction as well as in drama, but having real objects and real people interacting in real space, makes surprise in plays even more dynamic and interesting. The *flashback* is complete by the last two scenes (vv. 35–8, 39–41).

192 Cf. Bernard, 1929: 337–8; Beasley-Murray, 1987: 159; Moloney, 1998: 295–6; Brown, 1966: 375–6.

193 See Powell, 1962: 205; Morgan, 1933: 168–70; Westcott, 1958: 149; Bennema, 2009: 141–2.

194 Keener (2003: 1:794) says that, “The Father seeks true worshippers (4:23), and Jesus, who does the Father's will (9:3–4), seeks this man out in 9:35; parallel language in 1:43 and 5:14 strongly suggests that this description implies Jesus' intention.”

195 Köstenberger (2004: 294–5; cf. Howard, 1952: 619) is of the view that, “‘He worshipped him’ is the only precrucifixion reference to worship of Jesus in this Gospel (cf. 20:28).”

196 See Spivey and Smith, 1969: 416–25; Köstenberger, 2004: 294–5; Milne, 1993: 143.

(vv. 35–38; cf. Martyn, 1968: 35).¹⁹⁷ The man believes, overcomes fear of excommunication and comes to know Jesus as the heavenly Son of Man.¹⁹⁸ The elements, such as questions, counter-questions, revelation, and the final outcome of confession and worship, are dynamically functioning within the exchange to convey a message to the reader (cf. Chatman, 1978: 147–50; Eco, 1979: 3–43). The narrator makes it clear that both ‘seeing’ and ‘speaking’ are parts of the narrative dynamism. It is not only seeing Jesus but also encountering him make the healed man a confessor and finally a worshipper. In the exchange, the narrator skillfully articulates the message with the help of rhetorical language (cf. Vorster, 2009: 505–78; Traugott and Pratt, 1980: 1–34).

Seventh Exchange (9:39–41)

The semantic domains of the seventh exchange can be assessed as follows (cf. Greimas, 1987: 63–83). The exchange (9:39–41) has three utterance units, two of Jesus (vv. 39, 41) and one of the Pharisees (v. 40b).¹⁹⁹ The first utterance of Jesus conveys two important things: *first*, the ‘why’ of his coming to the world (v. 39a: “I came into this world for judgment”); and *second*, the ‘what’ of his coming to the world (v. 39b: “those who do not see may see, and those who do see may become blind”; cf. Dodd, 1963: 327–8; Gench, 2007: 71–2).²⁰⁰ Though the first utterance is placed at the beginning of the seventh exchange, it links the sixth and the seventh exchanges (v. 39; cf. Quast, 1991/1996: 72–6).²⁰¹ In v. 40a, it is narrated that “some of the Pharisees near him heard this.” The actual dialogue begins at this point. They raise a misunderstanding question to Jesus:

197 While the man is excommunicated from the mainstream Jewish community, he is well accepted in the emerging Jesus movement.

198 Smith (1999: 199) says that, “the ambiguity is intentional, for the word (i.e., *kyrie*) is both the polite form of address and the Christological title.”

199 Martyn (1968: 36) considers the event as one that happens on the same street. The evangelist’s interpretative layer in 9:39–41 appears to link with 9:4–5. Brant (2011: 159) says that, “The principal action—Jesus’ response to allegations and his counter-accusations—begins once more when the narrator brings into view some Pharisees who overhear the conversation.”

200 Von Wahlde (2010: 444) says that, “In v. 39, we see the Johannine version of the so-called ‘hardening’ statements of the Synoptics. The theme of judgment is also introduced suddenly and unexpectedly. Jesus now affirms his role as apocalyptic judge, bringing the blind to sight and bringing those claiming to see to blindness.” Bennema (2009: 142; cf. Resseguie, 2001: 144; Brant, 2011: 159; Talbert, 1992: 162) says, “In 9:39, Jesus sums up the implications of his coming as the light of the world.”

201 See Painter, 1986: 40; Lindars, 1972: 351; Ryle, 1957: 191–5; Blomberg, 2001: 156–7; Barrett, 1978: 365–6.

“Surely we are not blind, are we?” (v. 40b; cf. Resseguie, 2001: 144; Painter, 1993: 316–7).²⁰² Jesus’ response to them is: “If you were blind, you would not have sin. But now that you say, ‘We see,’ your sin remains” (v. 41; cf. Schnackenburg, 1980: 2:256; Witherington, 1995: 185).²⁰³ The Pharisees’ question in v. 40b is placed between the two utterances of Jesus (cf. v. 39 and v. 41). The content of the dialogue is the judgment that Jesus brings into the world, i.e., those who do not see may see, and those who do see may become blind.

The above analysis of the content helps us to identify the way speech-forms overlap within the exchange: *purpose/enigmatic/metaphorical utterance* (v. 39),²⁰⁴ *ἡλθον-saying* (v. 39a)/*ἐγω-saying* (v. 39a),²⁰⁵ *paradox* (vv. 39, 41),²⁰⁶ *surprise question/misunderstanding* (v. 40b)²⁰⁷ and *enigmatic/figurative utterance/paradox* (v. 41).²⁰⁸ The literary elements like *antithetical parallelism* (v. 39),²⁰⁹ *double-entendre* (cf. Talbert, 1992: 162),²¹⁰ *symbolism* (vv. 39, 41; cf. Schnackenburg, 1980: 2:255; Smith, 1999: 200),²¹¹ *counter-question* (v. 40) and *multivalence* (vv. 39, 41; cf. Mlakuzhyil, 1987: 205) are dynamic processes of meaning-making.²¹² In the dialogue, *judicial tones* are once again present as the

202 Gench (2007: 71) says that, “Sin has nothing to do with being born blind (9:2, 34), or violating the law (9:16, 24, 29), but rather with resistance to Jesus, with refusing to see when the light of the world and the works of God in him are right before them.”

203 For more details about the light-darkness [or sight-blindness] contrast, see Smith, 1999: 200.

204 Refer to Ridderbos, 1987/1997: 350.

205 Schnackenburg (1980: 2:255) says that, “The division into the sighted and the blind is brought about by their attitude to the person of Jesus (the emphatic ἐγώ).”

206 Cf. Witherington, 1995: 180; Keener, 2003: 795–6; Beasley-Murray, 1987: 160; Morris, 1995: 441–2; Blomberg, 2001: 15.

207 The nature of *ambiguity* or *misunderstanding* of Jesus’ interlocutors is once again brought to the attention of the readers.

208 Jesus ends the entire episode by another figurative statement at v. 41. Schnackenburg (1980: 2:256) says that, “He doesn’t say what would have been the obvious remark, ‘Yes, you are blind,’ but, in a typical dialectic, rebukes them for claiming to have sight.”

209 Though the narrator uses antithetical parallelism as a literary figure, there is synonymous parallelism between the previous episode (chaps. 7 and 8) and latter episode (chap. 9). See Mlakuzhyil, 1987: 210; Brant, 2004: 123.

210 See Von Wahlde, 2010: 444–5; Resseguie, 2001: 144; Witherington, 1995: 185.

211 Von Wahlde (2010: 445; cf. Bennema, 2009: 143) says that, “As the understanding of the man increases, the authorities’ failure to see also increases. This symbolism of ‘seeing’ and ‘blindness’ is presented and developed only here.”

212 Schnackenburg (1980: 2:256; cf. Neyrey, 2007: 176) says that, “Jesus’ answer (v. 41) combines a number of meanings.”

Pharisees come in direct verbal interaction with Jesus (cf. Talbert, 1992: 162).²¹³ The *rejection theme* is reflective through the *misunderstanding* nature of the interlocutors (v. 40b; cf. Keener, 2003: 796; Schnackenburg, 1980: 2:256). Stibbe (1993: 111) sees an *irony* in v. 40. In his opinion, the *irony* is the fact that the speaker is expecting the answer ‘no,’ while the reader knows that the answer is ‘yes’ (cf. Duke, 1985: 124–5). The usage of *subtext* (9:39, 41; 10:1–6) and *decorum* increases the aspects of suspense and surprise within the overall development of the exchange.²¹⁴ The progression of the exchange from an enigmatic utterance (v. 39) to a dialogue (vv. 40–41) is interwoven with dramatic features (cf. Martyn, 1968: 36; Brant, 2011: 159). Painter (1993: 308; cf. Duke, 1985: 51, 78, 113, 126) says that, “In 9:39–41 sight and blindness have a harmonic relationship with light and darkness.” What Painter says here is appropriate as the dualistic theme of the exchange merges into the larger theme of the gospel. Thus the narrator emphasizes the *antithetical nature* of the dialogue with the help of all the utterance-forms and literary devices.

The seventh exchange (vv. 39–41) turns out to be an extended metaphorical monologue cum a community dialogue in 10:1–21. It functions as a link-exchange between the seven-scene dramatic dialogue (9:1–41) and the succeeding *παροιμία* of the shepherd and the robber (cf. Martyn, 1968: 36; Brant, 2011: 159).²¹⁵ While the exchange begins with Jesus’ statement about *judgment* (v. 39a), it ends with his other statement on the Pharisaic nature of *remaining in sin* (v. 41b; cf. Smith, 1999: 200). Thus the *sin-and-judgment* theme of the gospel is sustained within the exchange with the help of dialogical interactions between characters.²¹⁶ While the Pharisees weigh down both Jesus and the healed man

213 Schnackenburg (1980: 2:255; Schneiders, 1999: 164) is of the opinion that, “His [Jesus] coming means κρίμα, ‘a sentence or judicial decision,’ here technically equivalent to κρίσις, Jesus in practice exercises the judicial activity, κρίνειν, mentioned in 5:22–23, 27a, 30.”

214 Creating disparity between the meaning of the words spoken and the hidden motives and suppressed desires of a character is likely to create a multi-layered drama and piles of tension. The true meaning beneath what is overtly said is what is known as “subtext” and is often used in plays to captivate an audience. What is said is appropriate to the role and situation of a character. Here Jesus’ words to the Pharisees in the last scene (9:39–41) is appropriate because it was said in the backdrop of the healing of the blind man.

215 In John 10:6 the FE states that Jesus has just presented a *παροιμία* (a “riddle”) that the crowds did not understand. This being the case, whatever readers today may think about the parable of the Shepherd and the Stranger in John 10:1–5, the FE clearly thought that it was some kind of verbal puzzle. For more information about dialogue and pragmatics, refer to Tan, 1993: 50–89.

216 Stibbe (1993: 108; cf. Bornkamm, 1971: 71) is of the view that, “In the *dénouement* of the story, the accused states: ‘For judgment (κρίμα) I have come into this world’ (v. 39). Jesus

as 'sinners' and proceed in their forensic inquiry (vv. 13–34, especially at vv. 24b and 34), Jesus the real judge “from above” judges his counterparts on account of their *remaining in sin*.²¹⁷ Dodd (1963: 273) says that, “The expression ἁμαρτίαν ἔχειν is peculiar to the Fourth Gospel and First John among NT writings (cf. John 15:24, 1 John 1:7), and μένειν is a word to which our evangelist is excessively addicted.”²¹⁸ Dodd’s words here confirm that Jesus’ speech in vv. 39–41 merge the episode to the overall framework of the gospel. Jesus’ words here are sharpened with rhetoric and literary characteristics that further interlock the reader with the episode (cf. Vorster, 2009: 505–78). His two utterances in vv. 39 and 41 supplement the punch-line statement of the episode in v. 5 (cf. Gench, 2007: 71).²¹⁹ The purpose of Jesus’ coming from “above” to “below” is revealed through his first utterance (v. 39; see Schnackenburg, 1980: 2:255–6). Similarly, narrator’s inclusion of Jesus’ final statement brings into focus the paradoxical nature of the Pharisees (v. 41; cf. Tolmie, 1999: 39–62; Powell, 1990: 51–7).²²⁰ While the Pharisees’ question in v. 40b reveals their misunderstanding, unrepentance, and disbelief, the character of the healed man functions as a foil to reveal several factors to the reader. Jesus reveals his identity, both as the light of the world and as the judge from above, and through his *absent-but-present* dialogical interactions.²²¹ While the narrator invites the attention of the reader toward Jesus (cf. Tolmie, 1999: 21–8), the reader is persuaded to follow Jesus who is the light of the world (cf. Moore, 1989: 71–107; Lategan, 2009: 457–84). The performative function of John’s language is at view here (see Traugott and Pratt, 1980: 1–35).

pronounces judgment on his accusers: ‘Your guilt remains’ (v. 41). Much of the irony of the story derives from Jesus’ ability to function as judge even when he is apparently in the dock.”

217 See Bruce, 1983: 220; Neyrey, 2007: 176.

218 See Stibbe, 1993: 109; Bennema, 2009: 142–3.

219 Refer to Painter, 1993: 312–3.

220 Kemp (2000: 244) says that, “The decisive factor that determines whether anyone will see or become blind spiritually is not arbitrary decision or action on God’s part, assigning people to one destiny or the other, but in each person’s response to the light which God sends. . . . The very presence of Jesus forces a division as people must decide for or against him.” See Keener, 2003: 795; Powell, 1962: 206.

221 Beasley-Murray (1987: 160) says that, “since they continue in their unbelief, their sin ‘remains’; i.e., they remain in their guilt of rejection of the Light, and so condemn themselves to their self-chosen darkness.” When Jesus is present he reveals his identity through his own words; and when he is absent the healed person acts as a mouthpiece of Jesus to reveal several factors. This *absent-but-present* nature of Jesus within the episode is unfolded effectively through the narrative dynamics of the narrator.

The Dialogue (9:1–41) and the Monologue (10:1–18)

Scholars like Moloney and others consider the section 9:39–10:21 together as a separate unit.²²² In that sense 9:39–41 serves both as a *conclusion* (to the foregoing dialogue section, 9:1–38) and as an *introduction* (to the upcoming monologue section, 10:1–18).²²³ A *dialogue-monologue* blend is the characteristic feature of the *dialogue-turned-monologue* episode at 9:1–10:21 (cf. Smith, 1999: 204–6). Again within the larger unit of 9:39–10:21, the section 10:1–21 is set apart as an independent unit. Blomberg (2001: 158; cf. Strachan, 1941: 221) comments on 10:1–21 as follows: “Despite the chapter break, Jesus apparently continues to address the Pharisees. . . . Links with the Tabernacles continue. Jesus is not only living water and light for the world, but the messianic shepherd who will preserve his flock in ways that Moses could not.”²²⁴ In chap. 10:1–18, John’s symbolic language is further strengthened with the help of metaphors like ‘door,’ ‘shepherd,’ and ‘sheep’ (cf. Haenchen, 1984: 2:46–9; Talbert, 1992: 166).²²⁵ John’s portrayal of the episode appears in its heightened position at 10:1–18 for the sake of describing the distinctive nature of divine reality (cf. Smith, 1999: 204–9; Van der Watt, 2000: 22).²²⁶ Jesus reveals the ‘dark’ side of the Pharisees/Jews and brought the blind man to light in 9:1–41. In 10:1–18, the Pharisees/Jews are the target of Jesus’ criticism (10:1–18). The narrative at v. 6 broadly divides the monologue section into two parts (i.e., vv. 1–5 and vv. 7–18).²²⁷ Both the sections begin with Ἀμὴν ἀμὴν λέγω ὑμῖν formulae (v. 1a and v. 7b; cf. Painter, 1993: 343–6). The second section (vv. 7–18) has Ἐγὼ εἰμι formulae at vv. 7, 9a, 11a, 14a

222 Refer to Bernard, 1929: 339–41; Hunter, 1965: 100–1; Milne, 1993: 145; Brown, 1966: 385–6, 388–9, 391–2.

223 Hunter (1965: 101) states that, “Judgment was the theme with which chap. 9 ended, and the link with what now follows. Its core is a long allegorical parable in which Jesus indicts the Pharisees as unworthy rulers of Israel.”

224 See Culpepper, 1983: 93; Bennema, 2005: 114.

225 Hunter (1968: 82; cf. Wead, 1970: 87–92) says that, “This is ‘a simple parable drawn from early Palestinian tradition.’ Its pastoral imagery recalls the ‘shepherd’ sayings in the Synoptics (Mark 6:34; 14:7; Matthew 10:16; Luke 15:3–6; 19:10), and Jesus’ description of the disciples as his ‘little flock’ (Luke 12:32; cf. Mic 5:4).”

226 Van der Watt (2000: 1; cf. Wead, 1970: 87–92) says, “The term *symbolism* is often used for the figurative dynamics in the Gospel of John and often for all forms of figurative language.”

227 Stibbe (1993: 113) states that, “The form of the passage is predominantly discourse. There are minimal intrusions into this direct speech by the narrator.” The intrusions he finds are at vv. 6, 7a, 19, 20, and 21.

(cf. Talbert, 1992: 166).²²⁸ The structure of the discourse can be understood as follows.

- A Thieves and bandits: Do not enter the sheepfold by the gate (v. 1)
- B The shepherd of the sheep: Enters by the gate (vv. 2–4)
- A' Strangers: Sheep do not follow; sheep do not know their voice (v. 5)

Narrative: Jesus' use of 'figure of speech' versus Jews' misunderstanding (v. 6)

- A Jesus' veracity statement that he is the gate of the sheep (v. 7b)
- B All those came before him are thieves and bandits (v. 8)
- C Whoever enters by Jesus will be saved (v. 9)
- B' Thieves comes only to steal and kill and destroy (v. 10a)
- A' Jesus came that the sheep may have life, and have it abundantly (v. 10b)
- A I am the good shepherd: He lays down his life for the sheep (v. 11)
- B The hired hand: does not own, does not care, run away (vv. 12–13)
- A' I am the good shepherd: He knows his own and his own knows him (v. 14)

A synonymous discourse development (vv. 14–18)

According to Ball (1996: 94; cf. Painter, 1993: 346–9; Duke, 1985: 47), "John 10:1–21 divides into three parts. Verses 1–6 introduce the new theme of sheep, shepherds and associated images by means of parable (παροιμία, v. 6).²²⁹ Verses 7–18 explain and expand upon the parable. . . . Verses 19–21 show the reactions of the audience to Jesus' words."²³⁰ Within these three major component sections, as Ball describes, a very peculiar format is structured as follows: *first*, a *chiasm*

228 Quast (1991/1996: 78) says that, "Chapter 10 contains perhaps the only parable found in John. We meet a good shepherd who protects his sheep from intruders and imposters. By two more 'I am' sayings embedded in the Johannine parable, Jesus lays exclusive claim to open the way for the salvation of his followers."

229 Van der Watt (2000: 55) says that, "In some cases the very same scholar would speak of 10:1–5 both as a *Gleichnis* as well as a *Parabel* (Spitta); a parable as well as an allegory (Dodd, Morris, Lindars, Brown) or *Bildrede* and *Gleichnis* (Gnilka)."

230 For Moloney (1998: 291), "The story of the man born blind and Jesus' discourse on shepherds continue his words and actions during the feast of Tabernacles."

(vv. 1–5);²³¹ *second*, a narrative break (v. 6);²³² *third*, a second *chiasm* (vv. 7–10);²³³ *fourth*, a third *chiasm* (vv. 11–14);²³⁴ and *fifth*, a *synonymous discourse* (vv. 14–18; cf. Talbert, 1992: 164–8; Brant, 2011: 159).²³⁵ This peculiar structure flows from an antithetical parallel structure in vv. 1–14 to a synonymous parallel structure in vv. 14–18 (cf. Hengstenberg, 1965/1980: 476–525; see the structural format above).²³⁶

The section at vv. 1–6 can be considered as foundational for the rest of the discourse unit. Lindars (1972: 94; cf. Anderson, 2008: 99–100) suggests that the section beginning at v. 7, “takes up features from the parable successively, expanding and developing them—the door (vv. 7–9), the thief (v. 10), the shepherd (vv. 11–13), the sheep (vv. 14–16)—and these have further developments in the sacrifice of the shepherd (vv. 17–18).”²³⁷ What Lindars says makes much sense when someone analyzes the entire framework of the discourse. Figure 42 illustrates the contrast between the good shepherd and the thieves/bandits/strangers outlined in vv. 1–5 (cf. Neyrey, 2001: 267–91; Witherington, 1995: 186–90).

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- 231 The entire first section (vv. 1–5) is uttered in a *chiastic* (ABA') formula where the entry of the shepherd of the sheep by the gate is placed at the center (vv. 2–4) over against the thieves/bandits/strangers (vv. 1 and 5). See Thomaskutty, 2014: 413.
- 232 The narrative break at v. 6 serves to distinguish between Jesus' use of the figure of speech and the misunderstanding of the Jews.
- 233 Further contrasts are delineated in vv. 7–10 by way of another *Jesus-thieves-Jesus-thieves-Jesus* (vv. 7b, 8, 9, 10a, 10b) *chiasm*, in which the narrator places the salvific aspect at the center (v. 9).
- 234 A third *chiasm* is found in vv. 11–14, where the hired hands contrast the role of the good shepherd. While Jesus' 'I am' and 'good shepherd' are emphasized in vv. 11–14, the hearers/readers are alerted about the hirelings at the centre (vv. 12–13).
- 235 While in the first three *chiastic* sections (see vv. 1–5, 7–10, 11–14) and in the narrative (v. 6) the discourse develops in an antithetical format (i.e., between the good shepherd and the thieves/bandits/strangers/hirelings), in the last section (vv. 14–18) the discourse develops in a synonymous format (i.e., among Father, Son, sheep, and other sheep).
- 236 In the third *chiasm* (vv. 11–14) and the final synonymous section (vv. 14–18), v. 14 appears as the common part.
- 237 Wallace (1996: 100) observes about the function of the 'genitive of destination' (v. 7) in the following words: “The genitive substantive indicates where the head noun is going or the direction it going or direction it is ‘moving’ in or the purpose of its existence.” Duke (1985: 86) says that, “the irony has one further twist: though he will lay down his life, it will not be as they might think; they themselves are destined to do the killing. Jesus' response is predictably silent about the content of their remark, but points deftly to the reason they cannot see the import of their own words: ‘You are from below, I am from above.’”

Thieves/Bandits/Strangers	Shepherd of the Sheep
Do not enter the sheepfold by the gate (v. 1)	Enters by the gate (v. 2)
Climb in by another way (v. 1)	The gatekeeper opens the gate for him (v. 3a)
The sheep do not know their voice (v. 5b)	The sheep hear his voice (vv. 3a, 4b)
They are strangers (v. 5)	He calls his own sheep by name and leads them out (v. 3b)
The sheep do not follow strangers (v. 5a)	The sheep follow him (v. 4b)
The sheep will run from them (v. 5b)	He goes ahead of them, and the sheep follow (v. 4b)

FIGURE 42 Contrast between *'the Good Sheperd'* and *'the Thieves/Bandits/Strangers.'*

This structural development of the extended discourse section (10:1–18) is closely linked to the seven-exchange dramatic dialogue section (9:1–41). What the Johannine Jesus left behind without saying in the previous section (i.e., 9:1–41) is addressed figuratively here (i.e., 10:1–18). Stibbe (1993: 113) argues that, “Jesus in chap. 9 represents the epitome of true pastoral commitment. The behavior of the Pharisees/Jews, however, is anti-pastoral . . . they show how incapable they are of acting out the role of ‘shepherd’ by ejecting a socially marginalized person from the synagogue.”²³⁸ Stibbe’s argument here is further strengthened by Köstenberger (2004: 297) in the following lines:

Chapter 10 follows chapter 9 without transition; thus, Jesus’ audiences are likely the same. Jesus’ healing of the blind man had led to the man’s expulsion from the local synagogue, an act viewed by Jesus as an

²³⁸ Witherington (1995: 190) says that, “The overall image here is of Jesus as a powerful and deeply caring shepherd who can provide for, protect, and even rescue his sheep. It is the image of a universal shepherd, whose ambition is to have one flock made up of Jewish and Gentile sheep.”

arrogant assertion of usurped authority that called for further comment. For the Pharisees were not only blind themselves (9:40–41); they were also ‘blind guides’ (cf. Matthew 23:16, 24) who led astray those entrusted to their care (cf. Luke 17:1–2; Matthew 23:15). The dark backdrop of Jesus’ ‘good shepherd discourse’ is therefore the blatant irresponsibility of the Jewish religious leaders.

On the basis of the above discussion one can state the following: *first*, the seven-exchange dialogue at 9:1–41 and the monologue section at 10:1–18 are closely linked together to convey a message to the reader; *second*, its larger framework from a dramatic dialogue (9:1–41) to a metaphorical monologue (10:1–18), and again to a community dialogue (10:19–21), can be considered as the narrative design; and *third*, the *dramatic dialogue-metaphorical monologue-community dialogue* development of 9:1–10:21 is semantically contributive and narrationally artistic (cf. Talbert, 1992: 164–8). Thus the cohesive structure of the *dramatic dialogue-metaphorical monologue-community dialogue* is the literary artistry of the narrator (cf. Chatman, 1978: 26, 30–1; Booth, 1961: 149–65).

A Community Dialogue (10:19–21)

Jesus’ *speeches* centered on the themes “light of the world” (9:5), “gate for the sheep” (10:7) and “good shepherd” (10:11, 14) culminate to a division among the Jews (10:19–21; cf. Neyrey, 2001: 267–91; Hengstenberg, 1965/1980: 476–525).²³⁹ The *majority group*, first of all, asserts that Jesus is “demon possessed” and he is “raving mad.” They then express their prolonged frustration through the means of a radical statement followed by a question: “He [Jesus] has a demon and is out of his mind. Why listen to him?” (v. 20; cf. Duke, 1985: 75; Smith, 1999: 209).²⁴⁰ A *minority group* (ἄλλοι) opposes the arguments of the first group.²⁴¹ They begin with the assertion that the words of Jesus are not of one who has a demon, and then, pose a counter-question based on the evidence of Jesus’

239 The “I am” saying in 9:5 further takes the reader’s attention towards 8:12. Painter (1993: 357) considers 10:19–21 as a “response” section. Bruce (1983: 229; cf. Lindars, 1972: 364) says that, “His [Jesus’] words are called *logoi* in verse 19 and *rhēmata* in verse 21, but in using these two terms John is probably indulging his fondness for synonyms.” Cf. Hanson, 1991: 135–49; Hunter, 1968: 81–2; Ball, 1996: 80–3.

240 Cf. Bruce, 1983: 229; Morris, 1995: 457; Painter, 1993: 357–8; Keener, 2003: 820.

241 Brant (2011: 159) states that, “The dialogue ends where the controversy over the healing of the blind man began with the question of whether it is possible for a sinner to do a godly work (10:21).”

wonder-working (v. 21; cf. Duke, 1985: 47).²⁴² Thus the exchange maintains the form of a *majority-minority/question-counter question* formatted *community dialogue*.²⁴³ While the majority group attempts to portray Jesus negatively, the minority group asserts that the argument of the majority group is baseless (cf. Smith, 1999: 209).²⁴⁴ While the minority group's utterance at 10:21 takes the reader's attention backward to the dramatic dialogue (9:1–41), the dramatic dialogue in chap. 9 proleptically functions within the larger episode.

At the pragmatic level of the exchange, the following things are observable (cf. Tan, 1993: 50–89). A reader can observe the way 9:1–41, 10:1–18, and 10:19–21 are interwoven together on the following grounds: *first*, the dramatic dialogue in chap. 9 can exist independently from the succeeding monologue section as it deals the subject matter of “Jesus, the light of the world,” and in that sense the pericope at 10:1–21 is a supplement to the seven-exchange dialogue;²⁴⁵ *second*, the *inclusio* formed between 9:1 and 10:21 can be counted as an indication of the uniformity of the larger unit at 9:1–10:21;²⁴⁶ and *third*, in the monologue section Jesus' speech expects the response of his interlocutors and, hence, the reader can infer that the dialogical nature of 10:1–18 is disturbed due to Jews' misunderstanding and silence (cf. v. 6).²⁴⁷ The narrator's divergent interests and literary skills are marked through incorporating a dramatic dialogue, a metaphoric monologue, and a conflict-oriented community dialogue within the episode.²⁴⁸ John employs various literary categories side by side to build his arguments and the range of devices used within the narrative helps to hold the keen attention of the reader (cf. Eco, 1979: 3–40; Moore, 1989: 71–107).

242 Brant (2004: 138) says that, “the effect of his [i.e., Jesus'] words is measured by their response, in which many of them insist that he has a demon (10:19–21).”

243 While Neyrey (2007: 185) considers it as a *challenge and riposte* exchange, Stibbe (1993: 114) considers it as responses to the *παροίμια*: (1) negative; and (2) positive.

244 Their assertion here connects the entire section of 10:1–21 with 9:1–41.

245 Brant (2011: 159) says that, “The chapter break makes it look like this is the end of the episode, but 9:40–41 is the beginning of a debate in which the *paroimia* of the sheepfold serves as an analogy, a deductive form of argument in which Jesus implies that the Pharisees are false leaders and demonstrate their blindness through their incomprehension.”

246 In both cases a reference is made about the blind man: in 9:1, narrator reports that “he [Jesus] saw a blind man from birth”; and in 10:21, the minority group raises a question to the majority group, “Can a demon open the eyes of the blind?”

247 Jesus also uses a figure of speech to establish the higher christological aspects. The narrative break at 10:6 and the indication about the misunderstanding of the Jews mark a break for Jesus' discourse and the failure of the Jews in responding to him.

248 Community dialogues and resultant divisions are important dramatic elements in John's Gospel (see 10:20–21; cf. 9:9, 16).

Meso-Analysis

The above interpretation of 9:1–10:21, which into consideration a polyvalent method, enables us to observe the following aspects at the *meso*-level (cf. Brant, 2011: 151–62; Duke, 1985: 117–26). The first exchange (9:1–7) has a *sign*- and *work-centered* dialogue progression. On the one hand, it shows features of a *question-and-answer* interaction, and yet again it keeps the form of a *challenge-and-riposte* (cf. Gench, 2007: 64–6).²⁴⁹ Within the overall framework of the exchange, the dialogue leads to a sign performance of Jesus. In the second exchange (9:8–12), the dialogue progresses from the sphere of a *group* or *community* to the level of a *group-and-individual*. Other aspects such as *dual-layered* development, *question-and-answer* format, and *forensic* aspects are also features of the dialogue (cf. Press, 2007: 66).²⁵⁰ The third exchange (9:13–17) maintains elements of a *false assertion* and a *subsequent question of perplexity* and a *question-and-answer* dialogue. In this exchange, a reader can observe the way a dialogue functions within another dialogue.²⁵¹ In the fourth exchange (9:18–23), the narrator uses elements of a *question-and-answer* dialogue and that contains sequence of a *forensic question*, a *knowing-and-unknowing contrast* and a *response of escape*.²⁵² In the fifth exchange (9:24–34), a *juridical* and *antithetical* progression of dialogue is in the view (cf. Smith, 1999: 196–8).²⁵³ The sixth exchange (9:35–38) has a *belief-invitation*, *belief-willingness*, *revelation*, *belief-confession*, and *belief-actualization* sequence with tenets of a *flashback-centric* and *revelatory* dialogue (cf. Talbert, 1992: 154–6).²⁵⁴ And the seventh exchange (9:39–41) shows *antithetical* and *ironical* natures of the characters through their very utterances (cf. Schnackenburg, 1980: 2:255–6).²⁵⁵

249 Schnackenburg (1980: 2:239) considers vv. 1–7 as the introductory scene within the coherent pattern of the episode. For him, the section deals with ‘the healing of the blind man with an indication of its status as a sign.’

250 Schnackenburg (1980: 2:239) considers vv. 8–34 as the middle section. For him, it is a section in which ‘discussions and interrogations which make the sign unchallengeable and unbelief inexcusable.’

251 Cf. Bruce, 1983: 211–6; Stibbe, 1993: 103–12; Blomberg, 2001: 153; Bennema, 2009: 138–41.

252 For details about ‘literary form’ in the Fourth Gospel, refer to Muilenberg, 1993: 65–76.

253 Gench (2007: 71) sees the story comes to a “full circle” in v. 34. She says that, “The story thus comes full circle, as the formerly blind man, dubbed a sinner, finds himself on the outside once again.”

254 Schnackenburg (1980: 2:239) considers vv. 35–41 as the theological conclusion of the episode.

255 Mlakuzhyil (1987: 205) observes that, “The literary unity of John 9 is highlighted by the dramatic development of the episode in seven scenes (9:1–7, 8–12, 13–17, 18–23, 24–34,

The dialogue turned monologue section in 10:1–18 comprises of literary elements like an *enigmatic speech* in *chiastic format*, a *figure of speech* and its explanation, and an *antithetical-to-synonymous discourse progression* (cf. Press, 2007: 66; Neyrey, 2009: 282–312).²⁵⁶ In 10:19–21 the narrator uses features of a *majority-minority bifurcation strategy* to develop a *question-and-counter question* formatted community dialogue.²⁵⁷ Although *question-and-answer* format is one of the major tenets of the overall dialogue, at times it also shows several other features as indicated above (cf. Hitchcock, 1923/1993: 15–24).²⁵⁸ The episode as a whole maintains a U-shaped plot structure (cf. Stibbe, 1994: 32–53; Resseguie, 2005: 155–6, 213–40). The sequence of events within the episode can be outlined as follows: performance of a miracle (9:1–7; cf. Nicol, 1972: 35, 59–60, 112), trial of the man (= the trial of Jesus), and the anagnorisis of the story, i.e., the final confrontation of Jesus with the Pharisees (9:39–41; cf. Resseguie, 2005: 225–9; Greimas and Courtés, 1979/1982: 256–7).²⁵⁹ The dénouement of the story leads to a division among the Jews and that further leads to a paramount declaration of the minority group in 10:21 (cf. Carey and Snodgrass, 1999: 45; Resseguie, 2005: 235–9).²⁶⁰ Thus the episode maintains all the features of a U-shaped plot. While Jesus' sign performance (9:1–7) and its declaration by the minority group (10:21) are at the heightened positions, the trial of the man (= of Jesus) is at the lowered position. This sequence helps the story to maintain a *beginning-middle-ending* order.

The *dramatis personae* of the episode are Jesus and his disciples, the blind man turned the healed, the neighbours and others who had seen the man as

35–38, 39–41)." He does not consider John 10:1–21 as continuation of the seven-scene dialogue.

256 Gench (2007: 72) says that, "kicked out the door of the synagogue by their religious leaders, sorry shepherds, they too were found by one who said 'I am the door' (10:7), 'I am the good shepherd' (10:14), and 'anyone who comes to me I will never drive away' (6:37)."

257 Cf. Lindars, 1972: 352–65; Ridderbos, 1987/1997: 366–7; Stibbe, 1993: 103–12; Morris, 1995: 457–8; Blomberg, 2001: 160–1.

258 It also shows features of a *flashback*, *revelatory*, *forensic*, *controversial*, *investigatory*, and *absent-but-present* dialogue.

259 A reversal of the entire episode occurs in 9:39–41. Baldick (1990: 8–9) says that, "The anagnorisis is usually combined with the play's peripeteia or reversal of fortunes, in comedy as in tragedy."

260 Brant (2011:159) says that, "The blind man's part in the narrative is now over, and John returns the reins of the story to Jesus. Jesus resumes the speech he left off in 9:4–5 (cf. 9:39). . . . The principal action—Jesus' response to allegations and his counter-accusations—begins once more when the narrator brings into view some Pharisees who overhear the conversation."

a beggar, the Pharisees/Jews, the parents of the healed man, and an unspecified group(s) in 9:16b and 10:21 (cf. Tolmie, 1999: 39–59; Powell, 1990: 51–68). The narrator views Jesus: *first* as one who hid himself and went away from the temple (8:59); *second* as one who performs the ‘work’ of God; *third* as one who *shows* that he is the ‘light of the world’; *fourth* as one who is in conflict with the ‘unbelieving’ and worshipped by the ‘believing’; and *fifth* as ‘the gate for the sheep’ and ‘the good shepherd’ (cf. Gench, 2007: 64–82; Stibbe, 2004: 5–31).²⁶¹ He views the healed man as one who develops from ‘blindness’ to ‘sight’ and from ‘unbelieving’ to ‘believing’, one who testifies for/defends the healer, one who was ‘reviled’ and ‘driven out’ due to his testimony, and one who accepts the healer as a prophet and the Son of Man (cf. Michaels, 1984/1989: 159–74; Smith, 1999: 190–204).²⁶² The Jews are viewed as ‘unbelieving’ and antagonistic characters, who misunderstand the words of Jesus, and revile and drive out the ‘believing’ (cf. Von Wahlde, 2010: 434–50; Resseguie, 2001: 34–5). And the parents are viewed by the narrator as characters who maintain their social and religious ‘status quo,’ and those who are ready to accept the ‘healing’ aspect but unwilling to proclaim that in public due to the fear of the ‘unbelieving’ Jews (cf. Powell, 1990: 51–68).²⁶³ The main themes of the dialogue turned monologue function dynamically and also adequately within the narrative framework of the episode.

The dialogues in the episode unravel symbolic and spiritual truths, reveal the unfathomable depths of the personality of Jesus, and expose the ‘folly’ of the Jewish leaders. The various excitements, emotions, actions, and exaggerations of the narrative portray the *melodramatic* nature of the episode (cf. Powell, 1990: 56–8; Booth, 1961: 149–65).²⁶⁴ One of the conspicuous factors of the dialogue is the progress in the healed man’s apprehension about the person of Christ: *first*, “The man called Jesus” (v. 11); *second*, “He is a prophet” (v. 17); *third*, he talks about fearing God and being obedient to his will (vv. 30–33); *fourth*, he calls him “Lord” and tells him “I believe” (v. 38); and *fifth*,

261 For details about character traits, refer to Powell, 1990: 54–5; Chatman, 1978: 121; Ball, 1996: 93–101; Hanson, 1991: 135–49; Van der Watt, 2000: 54–89; Wead, 1970: 87–92.

262 For the narrative understanding of characters, see Powell, 1990: 51–7.

263 Use of *antilanguage* against the unbelieving character of the Jews, both in the dialogue and in the monologue, is a feature of the episode.

264 It also has tension-building narrative technique, compositional features, thematic development, ideological controversy, cryptic, conjectured, and ambiguous sayings, realistic touch, unfolding the truth aspects, proximity to time elements, and rhetorical ingredients in order to capture the mind of the reader. The incorporation of various ingredients into the story reveals its unusual appeal before the reading community (cf. Porter and Stamps, 1999).

he “worshipped him” (v. 38; cf. Culpepper, 1983: 140).²⁶⁵ The narrator promotes this development within the episode. Jesus’ activity of spit, making mud with the saliva, spreading it on the blind man’s eyes, the blind man’s going and washing, the activity of driving the healed man out by the Jews, and the interlocutors’ entry and exit all contribute to the advancement of the dialogue at diverse levels (cf. Witherington, 1995: 180–95).²⁶⁶ The dialogues in John reveal the conflict at the socio-religious level between the ‘believing’ community and the ‘unbelieving’ Jewish leaders.²⁶⁷ The man’s witness is broadcasted both at the local (his own neighbourhood) and at the central/judicial (at the temple) levels.²⁶⁸ His submission before Jesus marks the climax of the dialogue.²⁶⁹ The inclusion of the metaphorical monologue (10:1–18; cf. Press, 2007: 66) and the final community dialogue (10:19–21) adds variety and flavour to the dramatic episode (cf. Elam, 1980: 135–91).

In 9:1–10:21, the dialogue and the monologue function sequentially within the narrative framework.²⁷⁰ Through the medium of the dialogue, the narrator creates a context of “conflict and characterization” (cf. Tolmie, 1999: 39–59; Resseguie, 2005: 230–3). He portrays the spiritual development of the healed man and the internal movements of the Jewish authorities, and reveals Jesus’ identity as the Son of Man.²⁷¹ In the episode, the narrator uses a kind of *spiral technique* to interconnect the entire dramatic dialogue, the subsequent monologue, and the community dislogue as a unified whole with the help of the link-word βλέπω and its cognates (see the *spiral technique* below).²⁷² Among these

265 See Painter, 1983: 31–2; Keener, 2003: 775–6.

266 Painter (1983: 34) says, “The use of spittle in John 9:6 links the story with Mark 8:23, but differences in the details of the stories preclude the identification of the Markan account as the source of John’s use of this motif.”

267 Painter (1993: 315–6; cf. Pryor, 1992: 40) says further that, “The development of the dialogue section reflects the situation of conflict with the synagogue. It seems to be addressed to those who remained sympathetic within the synagogue, the secret believers.”

268 Cf. Ball, 1996: 80–93; Bruce, 1983: 210–9; Painter, 1993: 305–16; Morris, 1995: 428–38.

269 The man’s belief and worship in the sixth scene is the apogee of the narrative, and the seventh exchange tells about the moral of the entire incident.

270 William Packard defined dialogue as “the rapid back and forth exchange that takes place between onstage characters.” He said that “good dramatic dialogue always advances the major actions of the play.” See www.bloomington.in.us/~dory/creative.

271 Painter (1993: 312; cf. Morris, 1995: 422) says that, “Unlike the signs of John 5 and John 6, the sign of John 9 is not followed by a lengthy discourse but by a series of dialogues which constitute a controversy. . . . From 9:13–34 there are controversial dialogues between the man and the Pharisees [Jews] and other witnesses.”

272 In the dialogues, John uses a kind of ‘spiral technique’ that is his habit of recapitulating the subject or leading statement of a discourse at each section (cf. Smalley, 1978: 198).

spiral sayings, except 9:7b that is of the narrator, most of them are uttered by the characters in their speeches.²⁷³

- 9:7b ἀπήλθεν οὖν καὶ ἐνίψατο καὶ ἦλθεν βλέπων
 9:11 ἀπελθὼν οὖν καὶ νιψάμενος ἀνέβλεψα
 9:15b καὶ ἐνιψάμην καὶ βλέπω
 9:20b–21a ὅτι τυφλὸς ἐγεννήθη· πῶς δὲ νῦν βλέπει οὐκ οἶδμεν
 9:25b ἐν οἷδα ὅτι τυφλὸς ὢν ἄρτι βλέπω
 9:30b ὅτι ὑμεῖς οὐκ οἴδατε πόθεν ἐστίν, καὶ ἤνοιξέν μου τοὺς ὀφθαλμούς
 9:39b ἵνα οἱ μὴ βλέποντες βλέπωσιν καὶ οἱ βλέποντες τυφλοὶ γένωνται
 9:41 Εἰ τυφλοὶ ἦτε, οὐκ ἂν εἶχετε ἁμαρτίαν· νῦν δὲ λέγετε ὅτι βλέπομεν, ἡ ἁμαρτία ὑμῶν μένει
 10:21 Ταῦτα τὰ ῥήματα οὐκ ἔστιν δαιμονιζομένου· μὴ δαιμόνιον δύναται τυφλῶν ὀφθαλμοὺς ἀνοίξαι;

The seven-scene dialogue at 9:1–42 is an exceptionally polished episode, a strange combination of a creepy drama and a thriller that gradually builds to a chimerical climax.²⁷⁴ Brown (1966: 376; cf. Booth, 1961: 151–3) rightly points out that, “The internal construction of the story shows consummate artistry; no other story in the gospel is so closely knit. We have here Johannine dramatic skill at its best.”²⁷⁵ The mastermind of the narrator is explicit through the usage of two inclusions at the extended level: *first* between 9:1–5 and 9:40–41 where the dialogue proper begins with a question of the disciples followed by Jesus’ answer and it ends with another question from the part of the Pharisees succeeded by an answer; and *second* between 9:1 and 10:21, in both cases a mention about the blind man is at the focus (cf. Windisch, 1993: 25–64).²⁷⁶ The sequence of Jesus’ answer to the two questions (9:1–5, 40–41) gives the reader a clue about the intension of the story.²⁷⁷ The dialogue’s unexpected turn to

273 9:7b is presented as a narrative note.

274 Witherington (1995: 180) says that, “the drama shifting rapidly from one scene to the next.”

275 Pryor (1992: 40) comments that, “The discourse relating to the healing of the blind man has been aptly described as ‘one of John’s most brilliant compositions.’” Through various artistic flavours and colours, and the spiral techniques the narrator of the story brilliantly communicates the conflict of the Johannine drama.

276 Mlakuzhyil (1987: 205) says that, “It is noteworthy that the episode both begins and ends with a question and an answer about ‘blindness’ and ‘sin.’”

277 Bailey and Vander Broek (1992: 173; cf. Wendland, 1992: 101) say that, “Throughout the Johannine narrative, Jesus as the incarnate one engages individuals and groups in dialogue, yet they seem to comprehend, at least at first, only the surface meaning of his words.”

a monologue at 10:1–18 and its discussion about the identity of Jesus as the “door of the sheep” and the “good shepherd” call the attention of the reader (cf. Gench, 2007: 72–3).²⁷⁸ But the larger episode (9:1–10:21) is concluded with a community dialogue (10:19–21) and thus remains as an open-ended one.

The events and the speech-units are rhetorically interwoven within the narrative framework (cf. Eco, 1979: 3–40; Booth, 1961: 149–65).²⁷⁹ The episode as a whole maintains all the features of a *dialogue turned monologue* (cf. Michaels, 1984/1989: 159–84). Through the dialogues the narrator, on the one hand, shows the “hollow” claims and misunderstanding/adamant/static nature of the Jews, and, on the other hand, reveals Jesus’ role as the light of the world, the gate for the sheep, and the good shepherd.²⁸⁰ Wendland (1992: 101; cf. Parsenios, 2010: 10–2) says that, in a dramatic story “the narrator emphasizes, to a greater or lesser degree, a certain conflict which both motivates the events that he or she is telling or writing and directs them to some sort of resolution.”²⁸¹ A conflict-resolution progression is at the heart of the narrative chemistry in 9:1–10:21.²⁸² The arrangement of the narrative at 9:1–10:21 has a remarkable design as given below:

<i>Setting:</i>	Out of the temple, around a synagogue context, courtroom, street (near <i>Gerousia</i>); on the last day of the Feast of Tabernacles or soon after, or the time between the Feast of Tabernacles and the Feast of Dedication
<i>Trigger:</i>	The healing of the blind man on a Sabbath day; the continuing unbelief of the Pharisees/Jews
<i>Conflict:</i>	The identity of the blind man (9:8–9) and of Jesus (vv. 16, 24b, 28–29; 10:1–18) over against the identity of the Jews

278 Bailey and Vander Broek (1992: 173) say further that, “As the dialogue proceeds, sometimes changing into a monologue, the alternative and more profound significance of Jesus’ words is disclosed. John’s hearers and readers are to grasp this divinely revealed meaning.”

279 The episode is structured simply as a narrative started with a question of the disciples leading to the healing of the blind man, and from there to a larger dialogue.

280 Cf. Schneiders, 1999: 149–70; Mlakuzhyil, 1987: 205–8; Von Wahlde, 2010: 423–50; Gench, 2007: 64–82.

281 Wendland (1992: 101) says further that, “This general progression from conflict to resolution may involve different types of crisis situations, whether major or minor, from the perspective of the participants involved as well as the story-teller, e.g., task/test-success, lack-satisfaction, goal-attainment, battle-victory, and so forth.”

282 Cf. Painter, 1986: 31–61; Gench, 2007: 64–82; Resseguie, 2001: 139–44; Martyn, 1968: 24–36; Mlakuzhyil, 1987: 205–8.

- Comment:* Jesus' sayings, "I am the light of the world" (v. 5), "I am the gate for the sheep" (10:7), and "I am the good shepherd" (10:11, 14); and the healed man's testimony about Jesus (9:11, 15b, 25, 27, 30–33)
- Confrontation:* The healed man as a disciple of Jesus versus Jews as disciples of Moses (v. 28); Jesus' self-revelation over against Jewish religiosity
- Climax:* Jesus reveals himself as the Son of Man, the light of the world, the gate for the sheep, and the good shepherd; the healed man as a believing-type accepts Jesus as his Lord and worships him; the arrogant and unbelieving natures of the Jews are exposed, and there arises a division among them
- Resolution:* Jesus' statements to the Pharisees: *first*, "I came into this world for judgment so that those who do not see may see, and those who do see may become blind"; *second*, "If you were blind, you would not have sin. But now that you say, 'We see,' your sin remains" (vv. 39, 41); and *third*, "I am the light of the world" (9:5), "I am the door of the sheep" and "I am the good shepherd" (10:1–18)

This outline of the narrative is masterminded with the help of dialogues and a monologue (cf. Michaels, 1984/1989: 159–84).²⁸³ The dramatic dialogue in chap. 9 is presented similar to a flashback narrative where the events head to the final meeting point of Jesus and the healed man (cf. Bowles, 2010: 7–30; Genette, 1980: 33, 173, 232). In the first exchange (9:1–7) the blind man is totally silent but is submissive to the action and the commandment of Jesus.²⁸⁴ The succeeding four exchanges (9:8–34) reveal his identity as a 'witness' of Jesus and therefore an excommunicated person. This further leads to the enigmatic utterance of Jesus and his open conflict with the Pharisees/Jews. The episode as a whole functions as an ironic drama (cf. Duke, 1985: 117–26; Brant, 2004: 38, 123, 138, 228) and that persuades the reader to take side with Jesus (cf. Moore, 1989: 71–130).

²⁸³ For details about the narrator-and-narratee interactions, see Tolmie, 1999: 13–25. Also see Ridderbos, 1987/1997: 331–51; Schneiders, 1999: 149–70; Von Wahlde, 2010: 423–50; Martyn, 1968: 24–36.

²⁸⁴ Refer to Witherington, 1995: 183.

A Forensic Dialogue Develops from-Antithetical-to-Synonymous Mode (10:22–42)

Setting of the Dialogue

The introductory formula of the episode, i.e., Ἐγένετο τότε, functions in two different ways: *first*, as a connecting link with the previous episode; and *second*, as a narrative technique to introduce a new exchange/event/episode (cf. Strachan, 1941: 227–8).¹ The section 10:22–42 develops at two different settings (cf. Powell, 1990: 69–83).² The settings of the central exchange (i.e., vv. 22–39) and of the second exchange (vv. 40–42) develop progressively within the narrative framework. The narrator provides greater details about the setting of the central exchange at vv. 22–24a and of the second exchange at v. 40. The setting of the dialogue at vv. 22–39 overlaps as follows: *religious and cultic*, as it happens during the Festival of Dedication (τὰ ἐγκαίνια, v. 22a; cf. Resseguie, 2005: 113–4); *geographical*, as it mentions the place where the incident takes place (ἐν τοῖς Ἱεροσολύμοις, v. 22a; Resseguie, 2005: 87–120); *architectural*, as it happens in the temple (ἐν τῷ ἱερῷ, specifically ἐν τῇ στοᾷ τοῦ Σολομῶνος, v. 23; cf. Witherington, 1995: 190); and *climatic/seasonal*, as it unfolds during the winter season (χειμῶν ἦν, v. 22b).³ The second exchange is mostly developed in an

1 Robertson (1932: 184) is of the opinion that, “*Tote* does not mean that the preceding events followed immediately after the incidents in 10:1–21.” What Robertson says has to be reckoned with considerable seriousness as there is a lapse between the events in 10:22–39 and 10:1–21, possibly nearly three months (from just after Tabernacles 7:37 to Dedication 10:22). Haenchen (1984: 2:49) states that, “Verse 22 opens a new segment that extends as far as verse 39. The temporal notices, ‘feast of Dedication’ and ‘winter,’ clearly separate this segment from the preceding.” Schnackenburg (1980: 2:303; cf. Mlakuzhyil, 1987: 208) says that, “10:22–39, which takes place at the feast of the Dedication, while being closely tied up with the subject of shepherd and sheep (cf. vv. 26–29), can nonetheless be considered as a unity.”

2 Refer to Dodd, 1960: 354–62.

3 In the Jewish year, Hanukkah, the “feast of dedication” (10:22), came soon after Sukkoth, the festival of Tabernacles, indicating another journey to Jerusalem. The Greek term here (ἐγκαίνια) means “renewal” and appears in the LXX for rededications; it also vaguely resembles the sound of “Hanukkah,” “dedication,” also used of consecration in the MT. See Brown, 1966: 402; Schnackenburg, 1980: 2:304; Strachan, 1941: 228. Solomon’s ‘portico’ or ‘stoa’ was a

architectural and *geographical* setting, as follows: *first*, Jewish attempt to arrest Jesus in the temple and his escape to another setting (v. 39); and *second*, Jesus' going away (ἀπῆλθεν) and staying (ἔμεινεν ἐκεῖ) across the Jordan (πέραν τοῦ Ἰορδάνου, vv. 40, 42; cf. Strachan, 1941: 229).⁴ Thus there is a transfer of setting from the previous exchange to the latter (see Figure 43).

The dialogue of the central exchange begins with a question from the part of the Jews (v. 24b) and a subsequent response from Jesus (vv. 25b–30).⁵ Painter (1993: 359) states that, “The disputation (10:22–39) has direct links with the situation of chap. 5 (and 7). . . . In both chaps. 5 and 10 Jesus' words concerning his relation to the Father and his *works* are closely related, and the reported attempts to kill him in chap. 5 lead well into chaps. 7–10.” As in the case of chap. 5, the Jewish reactions toward Jesus are described here in v. 31 and v. 39; in v. 31, they took up stones to stone Jesus, and in v. 39, they attempt to arrest him and he escapes.⁶

<i>Occasion :</i>	Festival of the Dedication
<i>Location :</i>	Jerusalem
<i>Season :</i>	Winter
<i>Juncture :</i>	While Jesus was walking in the temple
<i>Spot :</i>	In the portico of Solomon
<i>Interlocutors :</i>	Jesus and the Jews gathered around him

FIGURE 43 A Summary of the Setting of the Episode.

colonnade along the east side of the temple platform (Josephus, *JW* 5.184–5; *Ant* 15.396–401 and 20.220–1; cf. Smith, 1999: 210). In general, it served as a meeting place for groups to study, discourse, and debate (Acts 3:11; 5:12).

4 See Thomaskutty, 2014: 426; Neyrey, 2007: 191; Moloney, 1998: 314; Haenchen, 1984: 2:50.

5 See Brant, 2011: 162; Hoskyns, 1947: 386–9; Bruce, 1983: 230–1; Beasley-Murray, 1987: 173–4; Keener, 2003: 824–5.

6 Carson (1991: 400) is of the view that, “However precious such teaching might be to later believers, it was further evidence of blasphemy to those who first heard it. But their attempt to seize him was as futile as the attempt recorded in 7:30, and doubtless for the same reason: his hour had not yet come.” Cf. Gaebelien, 1936: 190; Morris, 1995: 466; Lindars, 1972: 371; Barrett, 1978: 382–3; Robertson, 1932: 187.

Micro-Analysis

First Exchange (10:22–39)

The content of the first exchange (10:22–39) can be understood as follows.⁷ The Jews initiate the dialogue through a question and a subsequent challenge: “How long will you keep us in suspense? If you are the Messiah, tell us plainly” (v. 24b; cf. Resseguie, 2001: 35–6; O’Day, 1986b: 9–10, 105–8).⁸ Their *suspense* (ἄρεις) about the role and identity of Jesus is expressed at the very beginning of the episode.⁹ Jesus’ response to their question/challenge is reported at vv. 25b–30. His response begins with a warning against their “unbelief” (v. 25a) and proceeds in parallel line with themes and ideas from the previous episode (cf. Robertson, 1932: 183–90; Brant, 2004: 138–9).¹⁰ His expressions about the “work” (ἔργον) are already discussed in 9:3–5 (cf. v. 25b; cf. Dodd, 1960: 356).¹¹ Similarly, the idea of “snatching the sheep out of his hand” is discussed in the monologue section (10:1–18; cf. vv. 28b, 29b; Quast, 1991/1996: 80–2).¹² While Jesus’ interlocutors are pictured as those who snatch the sheep, he presents himself as the provider of eternal life (v. 28a; cf. Wallace, 1996: 400). In that way, the first answer of Jesus is mostly a reformulation from the previous dialogue-turned-monologue section (9:1–10:21).¹³ The final statement (i.e., “The Father and I are one,” v. 30) reveals the messianic identity of Jesus conspicuously (cf. Schnackenburg, 1980: 2:308).¹⁴ The Jewish reaction was taking up of stones against him (v. 31).¹⁵

7 John’s literary style is supplemented with interlocutors’ interactions (like the Jewish interrogation) and Jesus’ prolonged answers. Carson (1991: 390) titled John 10:22–39 as “Christological claims and open opposition.”

8 See Haenchen, 1984: 2:50; Thomaskutty, 2014: 428.

9 Refer to Keener, 2003: 1:824.

10 The continued expressions “you do not believe” (vv. 25a, 26a), “you do not belong to my sheep” (v. 26b; vv. 1–18), and “my sheep hear my voice” (v. 27a; cf. v. 3a, 4b) point to the antagonistic tendencies of Jesus’ interlocutors.

11 Ridderbos (1987/1997: 368; cf. Nicol, 1972: 116) says that, “Elsewhere ‘works’ embraces the totality of Jesus’ lifework, that is, his words as well as his miracles (cf. 4:34; 17:4), and his words are called ‘the works’ of God (14:10).”

12 Cf. Witherington, 1995: 190–1; Schnackenburg, 1980: 2:307–8.

13 Van der Watt (2000: 56) considers 10:25–30 as a selective application of aspects found in the preceding sections of chap. 10.

14 See Keener, 2003: 1:825–6.

15 Stibbe (1993: 118) considers the claim of Jesus in v. 30 as “a claim for ontological equality with God.”

The courageous nature of Jesus' character is once again revealed through his *unchanging position* and *stern response* in v. 32.¹⁶ Jesus' statement concerning the good works of the Father and his counter-question about his interlocutors' attempt to stone him mark the beginning of the second half of the exchange (v. 32).¹⁷ The reason for their 'stoning attempt' is expressed in v. 33 from their own response: *for blasphemy*, and *though only a human being, making yourself God* (v. 33; cf. Smith, 1999: 212).¹⁸ Jesus continues his response (vv. 34–38) by raising another question with the help of an intertextual reference at v. 34 (also at v. 35; cf. Psalm 82:6). This is done to re-emphasize his messianic role (cf. Keener, 2003: 1:828; Brant, 2011: 163).¹⁹ Another question follows in v. 36, where Jesus clarifies three important things about his identity: *first*, he has been sanctified by God; *second*, he has been sent into the world by the Father; and *third*, a recollection of his previous statement, "I am God's Son" (cf. vv. 29–30; see Schnackenburg, 1980: 2:307–8).²⁰ In vv. 37–38 Jesus reveals some of the important aspects of his life in relation to his interlocutors: *first*, belief in him is a requirement for his interlocutors because he is 'doing the works of his Father' (v. 37); *second*, he will continue his work irrespective of people's unbelief (v. 38a); *third*, believing in his work means believing in him (v. 38); and *fourth*, only through believing in him and his work can one understand the dynamic relationship between himself and the Father (v. 38; cf. Keener, 2003: 1:830).²¹ Jesus' final statement, i.e., "the Father is in me and I am in the Father," leads to another violent reaction from the Jews, as they attempt to arrest him (v. 39; cf. Quast, 1991/1996: 82).²² The entire dialogue, thus, deals with Jesus' messianic claims in the midst of Jews' antagonistic attitudes.

16 He responded to his interlocutors irrespective of their negative and violent reaction. As a determined dialoguer, Jesus maintains his unshaken position even when the situation is challenging.

17 See Robertson, 1932: 187.

18 Refer to Haenchen, 1984: 2:50.

19 Cf. Tasker, 1960: 133; Maniparampil, 2004: 293–4; Gaebelein, 1936: 192.

20 Strachan (1941: 229) comments that, "Jesus is one whom the Father 'consecrated' and *sent into the world*. Jesus, in His own person and ministry, completely utters the whole 'Word of God.' He is the 'Logos made flesh' (cf. Heb 1:1). The unique sonship of Jesus is made known by His 'works,' which include both words and deeds (v. 37)."

21 See Brown, 1966: 412; Haenchen, 1984: 2:50.

22 Refer to Haenchen, 1984: 2:50; Neyrey, 2007: 189–91; Hoskyns, 1947: 393; Lindars, 1972: 376; Robertson, 1932: 190.

The central exchange (10:22–39) is made up of a range of speech-forms.²³ The Jews' utterances have the following forms: *suspense question* (v. 24b),²⁴ *challenge-statement* (v. 24b),²⁵ *messianic query* (v. 24b),²⁶ and *judgmental utterance* (v. 33).²⁷ Jesus' utterances are made up of the following forms: *disclosure of unbelief* (vv. 25a, 26),²⁸ *work-centered speech* (v. 25b), *sheep-shepherd imagery/symbolism* (vv. 26–27; cf. Neyrey, 2009: 282–312),²⁹ *mystical statements* (vv. 30, 38b),³⁰ *evidential statement* (v. 32a),³¹ *irony* (v. 32),³² *rhetorical questions* (vv. 32b, 36),³³ *defence/intertextuality/midrash* (vv. 34–35; cf. Brant, 2011: 163),³⁴ *belief-statement* (vv. 37–38a),³⁵ and *I-and-Father statements* (vv. 36–38).³⁶ The structure of the exchange is peculiarly fashioned. The first half (vv. 24a–30) of

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- 23 Brant (2004: 138–39) sees the use of 'flying contest,' 'conflict escalation,' and 'exegetical traditions' for the sake of the development of the dramatic dialogue.
- 24 The *suspense* of the Jews regarding the identity of Jesus is now come out in the form of a question (v. 24).
- 25 The dialogue progresses as the *challenges* of the Jews (v. 24b; cf. v. 33) prompt Jesus for his *ripostes* (vv. 25–30; cf. vv. 34–38) on two occasions within the exchange.
- 26 Refer to Stibbe, 1993: 117–18; Hoskyns, 1947: 386–7; Beasley-Murray, 1987: 173–4; Carson, 1991: 392.
- 27 The Jews attempt to justify their action of taking up of stones against Jesus.
- 28 Painter (1993: 360) says, "It is important for the evangelist that Jesus himself should defend the Christology proclaimed in his gospel because it involves a reinterpretation of traditional messianic categories." Cf. Haenchen, 1984: 2:49–50; Gaebelien, 1936: 187–8.
- 29 Lindars (1972: 368–69) considers it as a "parable" or an "allegory." See Hoskyns, 1947: 387–8; Witherington, 1995: 190.
- 30 The unity of the Father and of the Son is firmly affirmed in these speech-units.
- 31 Jesus' statement here attempts to draw the attention of his interlocutors to "many good works from the Father" as the evidence.
- 32 *Irony* is a continuous phenomenon here (see vv. 22–23, 29–30, 31–33, 37–38, 39; cf. Duke, 1985: 74, 79, 112, 169, 186). In v. 32, the irony of the episode is more conspicuous. Duke (1985: 46, 51–2, 90, 130, 140, and 166) says that, "It is an irony of simple incongruity. Jesus presents two images: here are my good works—noble, beautiful (*kala*) works, works clearly from the Father; and there are the stones in your hands."
- 33 Jesus' question here is *rhetorical* in nature. The response of the Jews in v. 33 implicitly acknowledges Jesus' works. Similarly, his question in v. 36 is *rhetorical* as he proves it from the tradition of his interlocutors.
- 34 Painter (1993: 363) states that, "With the combination of functional and ontological sonship we find the distinctive Johannine Christology, which is the result of a reinterpretation of the tradition." See Haenchen, 1984: 2:50; Witherington, 1995: 191.
- 35 Cf. Carson, 1991: 399–400; Schnackenburg, 1980: 2:312–3; Keener, 2003: 830; Morris, 1995: 469–70.
- 36 Refer to Painter, 1993: 363; Strachan, 1941: 228–9; Bruce, 1983: 235–6.

the dialogue deals with a *question* of the Jews and Jesus' *response* to that; the second half (vv. 33–38) deals with an *accusation* of the Jews and a *response* by Jesus in an equal proportion.³⁷ The utterance of Jesus at v. 32 is placed between these two dialogue divisions. While the first half ends with a stoning initiative (v. 31), the second half ends with an attempt of arrest (v. 39; cf. Quast, 1991/1996: 80–2).³⁸ While the utterances of the Jews are mostly about the identity of Jesus, his responses are predominantly about his sonship. Jesus' sayings are lengthier than the utterances of his counterparts. In both cases, the speech units of Jesus end with important saying about his relationship with the Father (vv. 30, 38b).³⁹ The dramatic nature of the episode can be understood only when both the actions and dialogues are combined together. There is a remarkable similarity between the *forensic inquiry and defence* in 10:24–33 and the Synoptic trial tradition reported in Mark 14:53–65.⁴⁰

The dialogue in 10:22–39 shows features of *forensic* (cf. Neyrey, 2007: 186–191),⁴¹ *messianic*,⁴² and *defensive/apologetical* trends (cf. Schnackenburg, 1980: 2:304–14).⁴³ The literary feature of *intertextuality/midrash* is applied to it (v. 34; cf. Psalm 82:6) in order to decipher the truthfulness of Jesus' messiahship.⁴⁴ As in the previous episodes, Jesus' ambiguous language creates *misunderstanding* among the Jews. According to Thatcher (2006: 120; cf. Thatcher, 2011: 3349–72; Brant, 2011: 163), "John 10:34–36 is a good example of a 'neck riddle,' a situation where the protagonist must answer or pose a difficult question in order to 'save his neck' with wit."⁴⁵ It is also a narrational dialogue as both the 'telling'

37 Brown (1966: 404) comments that, "The nicely balanced arrangement of this section also points to a carefully edited scene."

38 Cf. Bruce, 1983: 236; Beasley-Murray, 1987: 175–8; Painter, 1993: 361–3; Robertson, 1932: 190; Blomberg, 2001: 163; Carson, 1991: 396.

39 Cf. Haenchen, 1984: 2:50; Hoskyns, 1947: 389–90, 393; Carson, 1991: 394–5, 400; Gaebelein, 1936: 189–90.

40 See Von Wahlde, 1984: 575–7; Stibbe, 1993: 117; Thomaskutty, 2014: 432.

41 Strachan (1941: 227–8) considers 10:19–42 as a "Discourse and Controversy" section. Cf. Dodd, 1960: 355.

42 The overall dialogue is developing on the basis of Jewish messianic queries and Jesus' messianic claims.

43 It also shows tenets of a transformative, declarative, figurative and mystical, revelatory, conflict and violence oriented, belief and unbelief centered, and A to B and B to A sequential dialogue.

44 See what Neyrey (2007: 189–90) says about *Midrash* on Psalm 82 in John 10:34.

45 Thatcher (2006: 120) says, "Jesus shocks the Jews at the Feast of Dedication by claiming that he is one with the Father (10:22–31); they respond by collecting stones to punish his blasphemy."

and 'showing' aspects are caricatured with specificity. The dialogue maintains both *question-and-answer* (vv. 24–30) and *accusation-and-response* (vv. 33–38) formulae.⁴⁶ It also has all the features of a *challenge-and-riposte* dialogue. Stibbe considers the exchange as a “predominantly forensic discourse.” He (1993: 117) says that, “Trial features are suggested by the use of interrogation, by the use of *martureō* (to testify) in v. 25, by the legal evidence of the miracles and by the introduction of the blasphemy charge in 10:33 and 36—a charge which features in the passion narrative (19:7).”⁴⁷ In the exchange, the overarching forensic tenet is supplemented with Jesus’ messianic claims.

The exchange has the following functions within the extended Johannine story. The metaphorical-monologue turned community-dialogue at 10:1–21 suddenly changes into an antithetical-dialogue between Jesus and his interlocutors in 10:22–39.⁴⁸ Its theme is synonymous to other Johannine dialogues, conflict between the believing and the unbelieving. The dialogue further increases the tension between the protagonist and the antagonists (cf. Brant, 2011: 162–3).⁴⁹ The main conflict of the dialogue is between the ideologies of Jesus (based on his Father’s will) and of the Jews (based on their pseudo-religiosity).⁵⁰ The reaction of the Jews in the episode is severe and their violent attitude increases rapidly. This feature of act/action-orientation is complementary for the dramatic flourishing of the dialogue (cf. Tan, 1993: 50–89; Parsenios, 2010: 10–2).⁵¹ Culpepper (1983: 94) is of the view that, “Jesus’ claim to unity with the Father in 10:30 provokes another attempt to stone him (10:31) and a repetition of the charge of blasphemy (10:33). Again the attempt to seize him is unsuccessful

46 See more details about the dialogue in Dodd, 1960: 354–6.

47 See Stibbe, 1993: 117.

48 Cf. Haenchen, 1984: 49–50; Beasley-Murray, 1987: 172–80; Strachan, 1941: 227–9; Lindars, 1972: 366–78.

49 Dodd (1960: 356) observes that, “in 10:26–8 we have reference to the shepherd and the sheep which is intelligible only to readers who have already been made acquainted with the discourse of 10:1–18. Nor can this reference be plausibly removed from its position in the controversial dialogue. The dialogue is clamped together throughout by the recurrence of the word *ἐργον* (vv. 25, 32, 33, 37, 38), and the reference to the shepherd and the sheep is organically related to the first occurrence of that word.”

50 Refer to Bultmann, 1971: 387.

51 The Jews consider Jesus in the same category of the adulterous woman because both of them were allegedly adulterous, one socially and the other religiously. A series of stoning initiatives, arrest attempts, and Jesus’ escape come to play and make the story more vibrant. The Jews demonstrate their intolerant and impatient attitude toward other views and concepts, and fundamentalist attitude toward their own Law.

(10:39), however, and he withdraws from Jerusalem.”⁵² The continuous escape of Jesus from his enemies’ hands reveals that his time has not yet come. By quoting from the Jewish Scriptures (v. 34–35; cf. Psalm 82:6), Jesus affirms his loyalty toward Judaism and shows how the scriptures came into fulfillment in him.⁵³ The violent nature of the Jews and Jesus’ escape from their hands generate suspense in the reader and calls his attention toward the forthcoming dialogues/acts/actions of the play.⁵⁴ The short episode has convincing details provided by the narrator, a realistic dialogue of the interlocutors, and dramatic actions and textures for further motivation.⁵⁵ These features of the exchange impress the reading community considerably (cf. Kennedy, 1984: 3–38).

The dialogue has a forensic mode as the Jews attempt to expose the psyche of Jesus and as he reveals the counterfeit spirituality of his counterparts.⁵⁶ The interlocutors (both Jesus and the Jews) engage in the dialogue from their own worldviews. The Johannine dialogues are not merely monotonous depictions; rather the narrator employs diverse methods to formulate his dialogue-centric depictions (cf. Brant, 2004: 138–9).⁵⁷ Some of the conspicuous aspects of the current dialogue are: *first*, it affirms Jesus’ divinity and his close relationship with the Father; *second*, Jews’ utterances are mostly antithetical and also from their religiosity, which are instrumental for Jesus’ messianic and revelatory utterances; *third*, the active voice speech-forms of Jesus show his authority, divinity, and his intention to transform the fake culture of his interlocutors; *fourth*, the dialogues grow predominantly in the declarative mode; and *fifth*, the Jewish attitude toward Jesus is growing more and more violent (cf. Schnackenburg, 1980: 2:304–14; Smith, 1999: 210–4).⁵⁸ All these details are embedded within the exchange with the help of linguistic phenomena (cf. Traugott and Pratt, 1980: 1–35). Here, John’s dialogue coheres in several ways with other episodes of the

52 See Bultmann, 1971: 387; Hoskyns, 1947: 382–94; Neyrey, 2007: 186–91; Lindars, 1972: 366–78.

53 For more details about Jesus’ defensive use of Midrash, refer to Neyrey, 2007: 190; Bultmann, 1971: 389.

54 Neyrey (2007: 190) puts it, “In their [i.e., Jews’] eyes, he [i.e., Jesus] still blasphemes and so is guilty and deserves death.”

55 Schnackenburg (1980: 2:313) says that, “Faith such as the Johannine Jesus demands also has a content, being intended (ἵνα) to lead to an abiding knowledge, inner certainty. The sole essential content of faith-knowledge, however, is Jesus’ oneness with the Father (see the ὅτι-clause), who appoints him the eschatological revealer.”

56 See Barrett, 1978: 378–86; Bultmann, 1971: 385–91; Strachan, 1941: 227–9; Robertson, 1932: 184–90; Gaebelein, 1936: 186–92.

57 For more details about the dramatic and dialogic progression, refer to Smith, 1999: 210–4.

58 Refer to Neyrey (2007: 186–191) for further details. Cf. Haenchen, 1984: 49–50; Robertson, 1932: 184–90.

larger story (cf. Fairclough, 1992: 77). At the pragmatic level, a paradigmatic reader has to make strenuous attempts to take hold of the narrator's views and implement them into his day-to-day affairs (cf. Eco, 1979: 3–43; Bal, 1985/1997: 3–15). A reader who is in constant dialogue with the Johannine narrator will be convinced to follow the journey of faith 'here' and 'now.'

Second Exchange (10:40–42)

At this point, the narrator presents the dramatic exit of Jesus from Jerusalem and his entry to the region of Perea (cf. Brant, 2011: 164). The *content* of the second exchange is based on the popular opinion concerning Jesus, "John performed no sign, but everything that John said about this man was true" (v. 41b).⁵⁹ The saying "John performed no sign" has to be understood over against the narrative statement "Jesus performed many signs" (v. 41b; cf. 21:25).⁶⁰ Moreover, John's testimony about Jesus (see 1:19–36; cf. 3:25–30; 5:33–35) is confirmed through the successive ministry of Jesus.⁶¹ The expressions "many came to him" (v. 41a) and "many believed in him" (v. 42) are to be read in relation to the popular point of view that is expressed in v. 41b. The (implicit) dialogue here connotes an important fact that John's witness came true in Jesus.

The *form* of the seams of dialogue can be understood as follows. The dialogue at vv. 24–39 leads the reader to a narrative that ends with a *community statement* (vv. 40–42). Smith (1999: 214) considers this section as an *interlude*. The reference to the Transjordan in 1:28 and 10:40 forms a larger *inclusio* within the Book of Signs (cf. Robertson, 1932: 190–1).⁶² The episode as a whole develops from an *antithetical dialogue* in vv. 24–39 to a *positive statement* in v. 41 (cf. Painter, 1993: 364).⁶³ The *recollection statement* of the people (v. 41)

59 The common Jewish dialogue among themselves is brought out here to state an important factor. Barrett (1978: 379) says, "At the close of the incident (which is also the close of the great central section of debates, chaps. 7–10) Jesus withdraws to the place where John used to baptize."

60 Painter (1993: 364) says that, "signs have their place in the process of the development of faith and the construction of the Johannine Christology."

61 See Strachan, 1941: 229; Hoskyns, 1947: 394; Keener, 2003: 830–1.

62 Köstenberger (2004: 316) says that, "The unit 10:37–39 brings *closure* to the entire chapter, even the section that started with 9:1. In the more immediate context, the phrase 'works of the Father' in 10:37 harks back to the similar phrase in 10:32. . . . Jews' unbelief would be justified if he did not back up his claims with action."

63 Keener (2003: 830) says that, "The final verses of the section wrap it up, again emphasizing the division among the people (7:43; 9:16). . . . Some wished to seize Jesus (10:39); others believed him because of his works and the Baptist's witness (10:41–42), as Jesus had requested (10:38)."

develops from the negative of John to the positive of Jesus (cf. Keener, 2003: 1: 831). In another sense, the statement in v. 41 can be considered as a fulfillment of the earlier witness of John (cf. Robertson, 1932: 191). There comes the role of the *prophecy-to-fulfillment formula*. The conflict is once again vivid: while one group shows their unbelief toward and rejection of Jesus (cf. vv. 24–39), another group shows their belief (v. 42; cf. Schnackenburg, 1980: 2:315).⁶⁴ The narrator's attempt to present Jesus from the perspective of his interlocutors is intentional. The expression "and he remained there" cannot simply be understood as a passive stay of Jesus in the region; but, rather as an active stay of sign performances and dialogues.⁶⁵ Similarly, the narrative statement "and many believed in him there" (v. 42; cf. Stibbe, 1993: 119) can be understood as a result of Jesus' sign performances and dialogues in the Transjordan area (cf. Brant, 2011: 164).⁶⁶ These expressions invite the attention of the reader toward an *implicit dialogue* (or seams of dialogues) and the *narrative abbreviation strategy* in vv. 40–42.

The pericope *functions* in the following way. The piece of writing at vv. 40–42 brings out a strategic intension of the narrator.⁶⁷ The Johannine passages dealing with John the Baptist are now progressively shorter: 1:19–36; 3:22–30; 5:33–35; 10:41.⁶⁸ At the beginning, the narrator presents the ministries of Jesus and John the Baptist simultaneously (1:19–36). After the unexpected narration about John the Baptist at 3:22–36 and Jesus' reference to him in 5:33–35, this is the first instance where John the Baptist is once again in the discussion.⁶⁹ This clearly marks the greater importance of John the Baptist in Jesus' ministry. Another reason for introducing John yet another time is to reaffirm the superiority and divinity of Jesus. Our study makes us aware that the statement in

64 Refer to Keener, 2003: 830.

65 Neyrey (2007: 191; cf. Morris, 1995: 471) says that, "he 'remained' there, another indication of a place of close, friendly relationships." Painter (1993: 364) states that, "In this place Jesus stayed (ἔμεινεν), and many came to him."

66 Neyrey (2007: 191) considers it as a *Geography of Safety*. Cf. Haenchen, 1984: 50; Robertson, 1932: 191.

67 Mlakuzhyil (1987: 208) says that, "a short scene (Jesus goes away across the Jordan and stays there among those who believe in him: 10:40–42) which functions as a sort of conclusion to John 5–10."

68 Cf. Brown, 1966: 415; Haenchen, 1984: 50; Carson, 1991: 400–1; Stibbe, 1993: 119–20; Lindars, 1972: 377–8.

69 Painter (1993: 364) is of the view that, "The role of John as witness is reiterated and, in denying that he performed many signs, the evangelist cleverly draws attention to the signs of Jesus and the many who believed because of him, suggesting that 10:40–42 was the original transition to the Passion story."

v. 41 cannot be treated as an isolated statement; rather, it forms part of an extended dialogue. The community that is connected to the speech-unit in v. 41, the context of the speech, implicit narrative notes, and the general Johannine trend of recapitulation of narratives and dialogues lead the reader toward such a viewpoint.⁷⁰ The implied reader of the story is once again led to perceive the greatness and truth of Jesus who is the agent of God.

Meso-Analysis

The episode at 10:22–42 has the following dialogue elements. The first/central exchange (10:22–39) is dialogue-driven and it has dialogue tenets such as *forensic inquiry*, *defence statements*, *messianic motifs*, and *apologetical aspects* (cf. Smith, 1999: 210–4).⁷¹ It also has progressive features like *question-and-answer*, *accusation-and-response*, and *challenge-and-riposte* (cf. Strachan, 1941: 228; Painter, 1993: 359–63).⁷² The second exchange, as it develops as a narrative-driven pericope (vv. 40–42), has a *community-oriented speech* and other *implicit dialogue* elements (cf. Stibbe, 1993: 119–20; Painter, 1993: 364).⁷³ While the dialogue of the first exchange develops predominantly as an *antithetical* one, the second exchange shows features of a *synonymous* dialogue.⁷⁴ The major (vv. 22–39) and minor (vv. 40–42) exchanges together reveal the following things: *first*, the forensic and violence-oriented utterances and activities of the Jews over against Jesus (cf. Brant, 2011: 162–3); *second*, Jesus' messianic claims and his relationship with the Father (cf. Neyrey, 2007: 186–91); and *third*, people's realization and confirmation of the claims of Jesus at the Transjordan area.⁷⁵

70 Jesus' stay with them and their believing nature make the reader to think of the possibilities of signs and dialogues in the Transjordan area.

71 Neyrey (2007: 186) considers the entire section chap. 10:22–39 as a "Forensic Process and the Anatomy."

72 Keener (2003: 1:825) points out that, "Jesus returns to the image of sheep (10:1–16) in 10:26–27, continuing a dispute from the recent festival of Tabernacles about the true people of God."

73 See Keener, 2003: 1:831; Witherington, 1995: 190–5; Haenchen, 1984: 50; Ridderbos, 1987/1997: 378–9.

74 Witherington (1995: 190) views that, "The sequel to the good shepherd discourse, in vv. 22–41, is the encounter and dialogue between Jesus and 'the Jews' in Solomon's Portico in the Temple, in which the true sheep are contrasted with the Jews who are not Jesus' sheep."

75 Painter (1993: 361) says that, "In the language of the emissary, applied to Jesus, and the affirmation that the Father is greater, we find evidence of subordination. But in the

The vibrancy of the characters can be delineated with the help of ordering the following actions (cf. Chatman, 1978: 107–38):

- v. 23 καὶ περιεπάτει ὁ Ἰησοῦς ἐν τῷ ἱερῷ ἐν τῇ στοᾷ τοῦ Σολομῶνος
- v. 24 ἐκύκλωσαν οὖν αὐτὸν οἱ Ἰουδαῖοι
- v. 31 Ἐβάστασαν πάλιν λίθους οἱ Ἰουδαῖοι ἵνα λιθάσωσιν αὐτόν
- v. 39a Ἐζήτουν [οὖν] αὐτὸν πάλιν πιάσαι
- v. 39b καὶ ἐξῆλθεν ἐκ τῆς χειρὸς αὐτῶν
- v. 40a Καὶ ἀπῆλθεν πάλιν πέραν τοῦ Ἰορδάνου
- v. 42 καὶ πολλοὶ ἐπίστευσαν εἰς αὐτὸν ἐκεῖ

The complementary feature of the dialogues and the actions dynamically hold the episode together as a single whole.⁷⁶ According to Tenney (1948: 167), “By the way of contrast, Jesus called his questioners unbelievers. ‘Yet believe not’ appears three times in this context (vv. 25, 26, 38).”⁷⁷ This trend of the episode prepares the way for a *believing-unbelieving conflict* that is characteristic of the Johannine dialogues (cf. Brant, 2011: 162–3).⁷⁸ The essence of this enigmatic dialogue, thus, features an *antithetical-to-synonymous* mode.⁷⁹

The unbelieving nature of the Jews (vv. 25, 26, 38) is once again unveiled and that factor remains as one of the surprising elements of the dialogue. Jesus again talks about his works (v. 25; cf. 9:3–4) and reveals his integral relationship with the Father.⁸⁰ Mysterious utterances such as “The Father and I are one” (v. 30) and “Father is in me and I am in the Father” (v. 38b) state the essence of

Father/Son relation and the language of unity (and equality, 5:18) there is evidence of an ontological equality.” Quast (1991/1996: 82) says that, “Outside Judea, more people come to believe in him [i.e., Jesus] (10:40–42).”

76 Barrett (1978: 378) remarks, “Although the material which begins in chap. 7 (when Jesus goes up to the Feast of Tabernacles) is plainly a unit as regards thought, John places the conclusion at the Feast of Dedication (v. 22).”

77 Stibbe (1993: 118) states, “In 10:22–39 the perversity of their [i.e., Jews’] intense hostility is underlined through their lack of faith and their lack of knowledge. Their unbelief is stressed at vv. 25, 26, 27 and 38 (x2) through the verb *pisteuō*. Their ignorance is stressed at vv. 27 and 38 (x2) through the verb *ginōskō*.”

78 See the continuous references about belief in Culpepper, 1983: 89, 90, 91, 92, 97, 98, 109, 130, 137, 139, 147, 157, 167, 190, 233, and 234.

79 While in vv. 22–38 the dialogue develops in an antithetical mode, in vv. 39–42 it develops in a synonymous fashion. Refer to Dodd, 1960: 356; Thomaskutty, 2014: 438.

80 Neyrey (2007: 191) comments that, “In 5:19–29, Jesus defended his ‘equality with God’ by articulating that God gave him full creative and eschatological powers. John 10 articulates certain aspects of this eschatological power.”

Jesus' dialogue with his interlocutors (cf. Quast, 1991/1996: 81–2; Painter, 1993: 359–63).⁸¹ He speaks figuratively not only concerning those who believe and follow him, and their eternal security, but also of the unbelieving and their insecurity (cf. vv. 24–38; cf. vv. 39–42). The foundational aspect of Jesus' oneness with the Father rhetorically invites the reader toward belief in the union (cf. Neyrey, 2007: 186–91). Johannine aspects like “God so loved the world” (3:16) and Jesus' “laying down of his life for the sheep” (10:11) persuasively intertwine the reading community to the Father-and-Son union (cf. Neyrey, 2009: 282–312; see Figure 44). This mystical aspect is deciphered here with the help of the metaphorical-and-dialogical language (cf. Traugott and Pratt, 1980: 1–35).

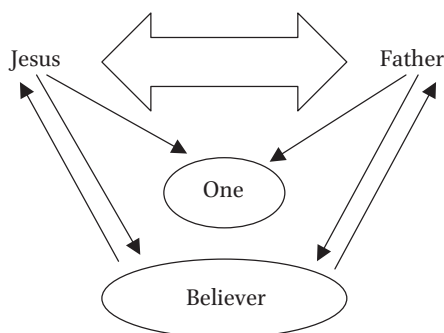


FIGURE 44 *Oneness aspect of Father, Jesus, and the Believer.*

As the Jews take initiative for a forensic inquiry (v. 24b; cf. v. 33), the overarching trend of the dialogue is juridical. But that develops in an *antithetical-to-synonymous* mode. At the same time Jesus' messianic claims are at the kernel of the dialogue (cf. Keener, 2003: 1:824–30). While the dialogue is forensic and violence-centric, it functions around messianic aspects within the episode (cf. Smith, 1999: 210–4).⁸² Dodd (1960: 355) considers it as “a controversial dialogue between Jesus and ‘the Jews’ upon the theme of his messianic claims; and as before there is a threat to stone him (v. 31) and an unsuccessful attempt to put him under arrest (v. 39).”⁸³ In the episode (vv. 22–42), the narrator's role

81 For more details about these comments of Jesus, refer to Keener, 2003: 1:825–30.

82 The episode generally functions around two basic questions: *first*, whether Jesus is truly “Messiah” (10:24)? and *second*, whether he is “God”/“equal to God” (10:30, 33, 34)?

83 Culpepper (1983: 94) makes it clear that, “The section closes with Jesus' declaration that he will lay down his life and take it up again. No one will take it from him. Since this

is conspicuous in vv. 22–24a, 31, and 39–42 (cf. Tolmie, 1999: 13–25).⁸⁴ The narrator uses quoting formulae at vv. 24a, 25a, 32a, 33a, 34a, and 41a.⁸⁵ As his usual tendency, he covers the utterance units with narrative wrappings (cf. Lothe, 2000: 3–10).⁸⁶ In order to make the episode reader-friendly, the narrator uses narrative techniques such as suspense, tension-building, implicit nature, and abbreviation tendencies within the pericope (cf. Stibbe, 1993: 118–9; Classen, 2000: 1–44).⁸⁷ The dramatic/dialogical aspects of the narrative invite the reader to get involved in a conversation with the narrator of the story (cf. Eco, 1979: 3–40; Court, 1997: 1–86).⁸⁸ Thus, a comprehensive outlook of the episode is displayed through this analysis.

assertion comes at the end of five chapters of escalating hostility, it adds intrigue while limiting the power of the opposition."

84 In vv. 39–42, the only exception is the reported statement of the 'many [people] came to him.' Cf. Hoskyns, 1947: 384–94.

85 The quoting formulae used in the episode are: *first*, "So the Jews gathered around him and said to him" (v. 24a); *second*, "Jesus answered" (v. 25a); *third*, "Jesus replied" (v. 32a); *fourth*, "The Jews answered" (v. 33a); *fifth*, "Jesus answered" (v. 34a); and *sixth*, "Many came to him, and they were saying" (v. 41a).

86 See Blomberg, 2001: 161–4; Gaebelein, 1936: 186–93; Robertson, 1932: 183–91; Bultmann, 1971: 385–94.

87 Brant (2011: 163) says that, "Jesus' argument, rather than persuading, provokes the resumption of physical hostility. 'Therefore they were seeking again to seize him, and he slipped from their hands' (10:39)."

88 Also see Parsenios, 2010: 10–2.

A Glory-focused Revelatory Dialogue (11:1–53)

Setting of the Dialogue

The narrative of Lazarus, Mary, and Martha in 11:1–53 is dynamic as the characters move from one setting to the other (cf. Tolmie, 1999: 105–13; Brant, 2011: 172–3).¹ The event as a whole happens between the Feast of Dedication (10:22) and the Feast of Passover (11:55).² Neyrey (2007: 192; cf. Daise, 2007: 19–24; Jones, 1982) states that, “We are between feasts, after Dedication (10:22) and before Passover (11:55).” Stibbe (1993: 121), on the other hand, directs the reader toward the specific context and the mood of the people.³ The setting of the narrative is, at first, Lazarus’ own home in Judea (11:1–2; cf. Neyrey, 2007: 192–3; Brant, 2011: 170–1). The scene moves from Lazarus’ home to the place where Jesus and his disciples are (vv. 3–6).⁴ The scene, then, returns back to Lazarus’ home, where *the Jews console Martha and Mary and Martha hears about the coming of Jesus* (vv. 19–20). The locale of the narrative further moves to the fourth scene delineated differently as follows: first, *outside the village* (v. 30a); second, *at the place where Martha had met Jesus* (v. 30b);⁵ third, *the place where Mary saw Jesus* (v. 32a); and fourth, *the place where Jesus was* (v. 32a; cf. Zimmermann, 2008: 75–101).⁶ The final setting of the narrative is the graveyard (vv. 38–44). The episode moves beyond the graveyard as the Sanhedrin dialogue (vv. 47–50) and Jesus’ flee to Ephraim (v. 54) are introduced as parts of the extended episode (cf. Tolmie, 1999: 105–13).⁷

1 Powell (1990: 69) says that, “Settings represent that aspect of narrative that provides context for the actions of the characters. . . . Since even a bare stage counts as a set, however, it is impossible to imagine a play without any setting at all.”

2 Stibbe (1993: 122) observes that, “The emplotment of narrative events involves placing them in a temporal sequence. In the case of the Lazarus episode, the first part of the story involves a period of about four days (11:1–16). The second and third parts of the story involve a period of minutes. There is thus a noticeable imbalance between the first part of the narrative, and the second and third parts. This imbalance, interestingly, is true of the Gospel as a whole.”

3 Cf. Keener, 2003: 2:835.

4 Seemingly the other side of Jordan, vv. 40–42.

5 The expression τῷ τόπῳ ὅπου ὑπήντησεν αὐτῷ ἡ Μάρθα is used in the text.

6 The expression used in Greek is ὅπου ᾗν Ἰησοῦς.

7 The Sanhedrin dialogue (vv. 45–53), the secret flee to Ephraim (v. 54), and the *conclusion and introduction* or *transition* (vv. 55–57) are not really parts of the Lazarus story. They are to be considered as further developments or appendices attached to the story.

The *micro*-settings of the episode can be described as follows: *first*, a *geographical/topographical and archaeological setting*: Bethany, the village of Lazarus, Mary, and Martha, a place two miles away from Jerusalem (vv. 1–4, 19–20; cf. Von Wahlde, 2010: 485);⁸ *second*, a *geographical/topographical setting*: where Jesus received the message of the sisters, the place where he stayed two more days (vv. 5–6; cf. Kelly and Moloney, 2003: 238–9; Keener, 2003: 2; 838–9);⁹ *third*, a *geographical setting*: the unidentified location where Martha and Mary met Jesus (vv. 20, 32);¹⁰ *fourth*, a *geographical setting*: a scene in which Jesus, Mary, Martha, disciples, and the Jews move from ‘where Jesus was’ to the tomb (vv. 33–37);¹¹ *fifth*, an *architectural/graveyard setting*: the tomb (a cave) with *props* like stones (vv. 38–44; cf. Resseguie, 2005: 105–8);¹² *sixth*, an *architectural/official setting*: the scene of the council (vv. 47–53);¹³ and *seventh*, a *geographical/topographical setting*: Ephraim in the region near the wilderness (v. 54; cf. Pryor, 1992: 47–9; Chatman, 1978: 138–45).¹⁴ Stibbe (1993: 124; cf. Brodie, 1993: 383–6) comments that, “at the beginning of the plot, Jesus is outside of Judea. The challenge in vv. 1–16 is to go back to Judea (vv. 8, 16).”¹⁵ This challenge of Jesus resulted in various dramatic movements and different verbal interactions.

The dialogue is outlined in seven exchanges (vv. 1–6, 7–16, 17–27, 28–29, 30–37, 38–44, and 45–53[54]).¹⁶ According to Painter (1993: 368; cf. Salier, 2004: 129–41), “The story, told by the narrator who sets the scene and provides continuity, proceeds by means of a number of dialogues (and a few

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- 8 According to the theories suggested by Resseguie (2005: 87, 100–5) the place ‘Bethany’ can be considered as a *geographical setting* and the ‘house set up’ of Lazarus, Mary and Martha can be an *architectural setting*. Refer to Broer, 2001: 83–90; McGregor, 1928: 244; Kelly and Moloney, 2003: 239–41; Helms, 1988: 97–9.
 - 9 Though there is no specific mention about the name of the place, it is clearly in view of a geographical location. Cf. Chatman, 1978: 138–45; Resseguie, 2005: 87; Powell, 1990: 69–83; Tolmie, 1999: 105–13.
 - 10 Another unidentified place. Cf. Powell, 1990: 69–83; Tolmie, 1999: 105–13; Resseguie, 2005: 87–120.
 - 11 The moving characters travel through some *geographical/topographical* regions. Cf. Resseguie, 2005: 87–120.
 - 12 Resseguie (2005: 87, 100; cf. Powell, 1990: 69–83) says that, “Architectural settings are human-made structures such as a house, synagogue, temple, pool, tomb, garden, courtyard, sheepfold, praetorium, door, or housetop.”
 - 13 Here, the official proceedings of the Sanhedrin are in view.
 - 14 Sloyan (1988: 146; cf. Brant, 2011: 170–1) says that, “The *dénouement* of the chapter is brief and its few details familiar. Jesus withdraws not for safety but for solitude; even more, to keep to the schedule appointed by his Father (v. 54; cf. 6:15; 10:40).”
 - 15 Cf. Stibbe, 1993: 124.
 - 16 For a more detailed analysis of the story, refer to Zink, 1996: 125–40; Hartenstein, 2007: 214–7; Kremer, 1985; Voigt, 1991: 174–87.

monologues) in which Jesus remains the central figure.” Painter (1993: 368; cf. Dodd, 1960: 363–8) continues saying that there are at least eleven dialogue units within chapter eleven: *first*, Jesus and the messenger(s) from the sisters (vv. 3–4); *second*, Jesus and his disciples (vv. 7–16); *third*, Jesus and Martha (vv. 20–27); *fourth*, Martha and Mary (v. 28); *fifth*, Mary and Jesus (v. 32); *sixth*, Jesus and the Jews (vv. 34–37, 39); *seventh*, Martha and Jesus (vv. 39–40); *eighth*, Jesus and the Father (vv. 41–42); *ninth*, Jesus and Lazarus (v. 43); *tenth*, the Sanhedrin debate (vv. 47–50; cf. Dodd, 1968: 58–68); and *eleventh*, discussion amongst “the many” in Jerusalem (v. 56). Painter’s division is on the basis of the *character-change* that takes place in the process of story development.¹⁷ But the division of the dialogues, we employ here, is based on the *scene-change*.¹⁸ Thus we count seven exchanges and their explanations in the *micro-analysis* section. As Moloney (1998: 325; cf. Gench, 2007: 83–91) says the narrative begins (vv. 1–6) and ends (vv. 45–54) with Jesus away from Bethany and Jerusalem.¹⁹ In the episode, the setting of the story develops through ironic situations, dramatic tensions, and dialogical conflicts and resolutions.²⁰ Our analysis of the exchanges, with the help of a polyvalent approach, shall enable us to understand the dynamic development of John 11:1–53 as an episode.

Micro-Analysis

First Exchange (11:1–6)

The dialogue of the first exchange (vv. 1–6) can be considered as an indirect communication as the *sender* and the *receiver* do not meet face to face.²¹ But the narrator adopts direct speech forms of the *sender* and the *receiver* and

17 *Character-change* is a dramatic process in which one character enters the scene while the existing one exits or remains. Chatman (1978: 138–41; cf. Powell, 1990: 69; Tolmie, 1999: 105–13) considers the demarcation between settings and characters (both of which he calls ‘existents’) is not a simple line but a continuum.

18 *Scene-change* is the change from one scene to the other. In John chap. 11, character-change often happens within the scene itself. Refer to Brodie, 1993: 384; Moloney, 1998: 324–5; Keener, 2003: 835–50; Perkins, 1978: 123–30; Barrett, 1978: 387–408.

19 Moloney (1998: 325) says, “The words of Jesus in v. 4 and the comments of Caiaphas and the narrator in vv. 49–52 frame the story of a resurrection that will lead to death.” Dodd (1963: 228) states that, “the *pericope* of the Rising of Lazarus is unique in this gospel for the way in which it combines narrative and discourse in an inseparable whole.”

20 For further details about the setting of John 11, refer to Kim, 2011: 55–60.

21 Sloyan (1988: 141) says that, “The story begins with an identification of the three Bethany family members through reference to the *next* chapter (v. 2; cf. 12:3). This argues for

sustains them within the text (vv. 3a, 4).²² The narrative begins with a communication of information (cf. Neyrey, 2007: 193; Sloyan, 1988: 141–2).²³ Martha and Mary inform Jesus about Lazarus, and that is presumably done through a messenger (11:3). Though the formulaic Greek word λέγουσαι is used (v. 3a) to describe the utterance unit of Martha and Mary, the content and form of it are used to convey a *message* (cf. Painter, 1993: 367–73).²⁴ In v. 4, Jesus' wordings are expressed with the help of the narrative formula εἶπεν. The text (vv. 3a–4) shows how two speech units form a dialogue in the absence of a face-to-face character interaction. The message of the sisters provokes Jesus for his *glory-focused prophetic saying* by means of a *double entendre* (v. 4).²⁵ His response in v. 4 is without referring any name; but as an answer to the message he received from the sisters (cf. Strachan, 1941: 229–33; Lindars, 1992: 183). The usage ἀλλ' between the first clause (i.e., “This illness does not lead to death”) and the second clause (v. 4; i.e., “rather it is for God's glory”) of his utterance forms a *paradox*.²⁶

The content of the indirect dialogue is twofold: *first*, ἀσθενεῖ of the loved one (v. 3; ὃν φιλεῖς) and Jesus' foresight of Lazarus' escape from death (cf. Smith, 1999: 218); and *second*, the revelation of God's glory/glory of the Son of God (cf. McGregor, 1928: 244–6; Culpepper, 1983: 140–2).²⁷ While the family members consider ἡ ἀσθένεια and the resultant death of Lazarus as their primary concern, Jesus the protagonist views τῆς δόξης τοῦ θεοῦ as the *prima factor* that has to be

displacement, or else familiarity on the part of John's hearers with a Synoptic story like that of the anointing at Bethany (cf. Matthew 26:6–13 = Mark 14:3–9 = Luke 7:36–50)."

- 22 Stibbe (1993: 122) says that, “we can see that the Sender figures in the story are the two sisters Mary and Martha, who literally *send* for Jesus. He is the Receiver, and the Object of the narrative ‘commission’ given to him is to bring health and life to their brother Lazarus.”
- 23 See Neyrey, 2007: 193; Boice, 1977: 175–82; Conway, 1999: 135–50; Sproston North, 2001: 118–9.
- 24 A written or spoken piece of information that someone send to others or leave for others when one cannot speak to them directly. See Lindars, 1992: 113–29; Ridderbos, 1987/1997: 386–8.
- 25 Jesus' saying in v. 4 is not something about a historical fact/event or a present reality. His saying orients the readers toward a future-activity. Cf. Brodie, 1993: 385; Sproston North, 2001: 41–57; Von Wahlde, 2010: 485–6, 489–91, 495–6; Keener, 2003: 2:839.
- 26 Neyrey (2007: 193; cf. Giblin, 1980: 197–211) sees a “suggestion, negative response, positive action” sequence here.
- 27 See Keener, 2003: 2:839; Witherington, 1995: 200; Sproston North, 2001: 135–6; Barrett, 1978: 390; Coloe, 2007: 83.

revealed (cf. Strachan, 1941: 229–33).²⁸ Jesus' emphasis on "the glory of God" and "glorification of the Son of God" decide the prophetic aspect of his utterance (cf. Duke, 1985: 119).²⁹ Lazarus' illness is intimated to Jesus and he waits for a chance to reveal God's glory (cf. Painter, 1993: 367–73; Smith, 1999: 219).³⁰ Inter-connectedness of the characters and their indirect communication are at view here.³¹ This indirect dialogue has a form of interlocutors' *information* followed by protagonist's *glory statement* (cf. Brant, 2011: 172). Moloney (1998: 322) rightly states, "The story of the resurrection of Lazarus unfolds under the rubric of 11:4."³² John introduces an unusual literary communication and subsequent response over an issue at the outset of the extended episode.

The message of Martha and Mary in v. 3b is in a precise form, but contains various elements: *first*, the addressing κύριε deciphers the *relational aspects*, the connection between those who address and the addressee. The message "Lord, he whom you love is ill" communicates well about Jesus' relationship with the family (cf. Von Wahlde, 2010: 485; McPolin, 1979: 115–28);³³ *second*, ἰδε is used as an intentional attempt of the sisters in order to catch the attention of Jesus;³⁴ *third*, δὲν is a typical expression as the sisters make mention of Lazarus in relation to Jesus, not in relation to themselves; *fourth*, φίλεις is again a connecting link as it reveals the relationship between Jesus and Lazarus (cf. Brant, 2011: 172); and *fifth*, ἀσθενεῖ is used to tell about the current condition of Lazarus and the necessity of Jesus' involvement (cf. Keener, 2003: 2:838–40). Jesus visualizes the glory of God behind the curtain of ἡ ἀσθενεία (cf. McGregor,

28 Dodd (1960: 363) states that, "these dialogues could not stand by themselves. They need the situation in order to be intelligible, and they not only discuss high themes of Johannine theology, but also promote and explain the action of the narrative."

29 Bultmann (1971: 397) states that correspondingly the explanatory ἵνα δοξασθῇ is meant to affirm that this deed will also glorify Jesus who, in that he seeks the δόξα of the Father (7:18), at the same time acquires his own δόξα (8:54), for the δόξα of the Father and the Son form a unity (also see 12:28 and 13:1–5).

30 Cf. Carson, 1991: 406; Moloney, 1998: 325; Brodie, 1993: 385.

31 Cf. Köstenberger, 2004: 325–6; Brown, 1986: 422–3; Moloney, 1998: 322; Von Wahlde, 2010: 489–90.

32 See Moloney, 1998: 324; Brown, 1986: 430.

33 For more details about the narrative art and act in the FG, refer to Tovey, 1997: 35–6.

34 In both NRSV and NIV, this expression does not represent "look," "listen," or "watch." While NRSV translates "Lord, he whom you love is ill," NIV translates "Lord, the one you love is sick."

1928: 244–6; Maniparampil, 2004: 295).³⁵ The following scriptural delineation helps us to understand the content of Jesus' speech more clearly.

Αὕτη ἡ ἀσθένεια οὐκ ἔστιν πρὸς θάνατον (v. 4a)

ἀλλ' ὑπὲρ τῆς δόξης τοῦ θεοῦ (v. 4b)

ἵνα δοξασθῇ ὁ υἱὸς τοῦ θεοῦ δι' αὐτῆς (v. 4c)

Though, there is no explicit dialogue at view, the communicative quality of the message is dialogical in essence. Jesus' speech in v. 4 looks like an implicit response as there is no mention about the hearers. Von Wahlde (2010: 486) states that, "This is one of several verses that show that what glorifies God glorifies Jesus also."³⁶ The ἡ ἀσθένεια and the death of Lazarus are means for the glorification of God (directly) and Jesus (indirectly; cf. Moloney, 2005: 220–1).³⁷ The first exchange, thus, inaugurates the aspect of revelation with the means of micro-forms of utterances and their contents.

At the functional level, the indirect dialogue proposes revelatory aspects (cf. Tan, 1993: 50–89). The λέγουσαι of the sisters concerning the "illness of the loved one" (v. 3b) provokes Jesus for the central utterance (v. 4).³⁸ The central utterance of Jesus is *illocutionary*, which also functions as a *commissive* one (v. 4).³⁹ Jesus promises that the glory of God will be manifested through the illness, and at the same time, he takes an obligation to bring that utterance into

35 Keener (2003: 2:839) says that, "The purpose of Lazarus' sickness was not 'for death' (πρὸς θάνατον, 11:4; applied figuratively in 1 John 5:16 for spiritual death). Instead, the purpose of the sickness is to provide opportunity for God to manifest his glory (11:4; cf. 11:40), as in 9:3; John's teaching that suffering can provide the opportunity for divine intervention foreshadows the significance of Jesus' own death and resurrection."

36 "From another perspective," Von Wahlde (2010: 486) states that, "because the miracle leads to the condemnation of Jesus, it will lead to the second glorification (in the Passion)."

37 For more details about the Father [God] and the Son [Jesus] relations, refer to Meyer, 1996: 255–73.

38 At the beginning of the episode, the protagonist points out two things: *first*, the illness is for God's glory; and *second*, God's glory is the glory of the Son of God (v. 4; cf. Culpepper, 1983: 140–2; Pryor, 1992: 48).

39 *Illocutionary act* is a term in linguistics concerning the 'performative' and 'constative' (i.e., relating to or being an utterance that asserts or states something that can be judged as true or false) utterances. *Constative* utterances are contrasted with *performative* utterances. It is an utterance that is 'performative' just in case it is issued in the course of the "doing of an action" (cf. Austin, 1975: 5). *Commissive* utterances are clause categories of offer, warning, threat, swear, volunteering, and promise.

its fulfillment.⁴⁰ Jesus' utterance is *performative* in the following way: *first*, the clause "this illness does not lead to death" is one of the choicest *turn-taking* initiative and a promise by Jesus;⁴¹ *second*, the clause "rather it is for God's glory" introduces both a reversal and the aftermath;⁴² and *third*, the final clause "so that the Son of God may be glorified through it" is the proposed result.⁴³ The first exchange proposes that the revelation of God's glory/glorification of the Son of God is about to unravel in the immediate future (v. 4).⁴⁴ For Jesus, Lazarus' illness is a means for revealing the glory.⁴⁵ In the episode, the narrator catches the attention of the reader by way of Jesus' very first utterance (v. 4) and leads him forward through suspense until the last moment (cf. Booth, 1961: 149–65; Funk, 1988: 28–58). The reader of the dialogue is motivated to know the way God's/Son of God's glory would be manifested through Lazarus' illness (cf. Lincoln, 2000: 15; Lategan, 2009: 457–84).⁴⁶ Moreover, questions abound in the

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- 40 According to Austin's original exposition in *How to Do Things With Words*, an illocutionary act is an act (1) for the performance of which I must make it clear to some other person that the act is performed, and (2) the performance of which involves the production of what Austin calls 'conventional consequences' as, e.g., rights, commitments, or obligations (see Austin, 1975: 116–7, 121, 139).
- 41 Participants in a discourse/dialogue are constrained to provide their utterances in allocated turns, enlist various mechanisms to obtain turns, talk one at a time, and minimize gaps and overlaps. In the story, though Martha and Mary speak through the mediation of a messenger, the sequential and turn-taking aspects are effectively co-ordinated in a dynamic way.
- 42 See Bruce, 1983: 239–53; Brodie, 1993: 383–405; Umoh, 2000; Sproston North, 2001; Von Wahlde, 2010: 484–524.
- 43 Talbert (1992: 171) says that, "The first response of Jesus (vv. 4–6) consists of a word and an act. Jesus states the ultimate outcome of the illness ('not unto death') and its function ('for the glory of God')." Moloney (2005: 219–20) states that, "Jesus sets the theological and christological agenda for the events that follow: 'This illness is not unto death; it is for the glory of God, so that the Son of God may be glorified by means of it.'"
- 44 McGregor (1928: 246) says that, "though the delay certainly serves to heighten the miracle, this is not its primary motive; nor is it to test the faith of the sisters, but rather that Jesus himself may be sure of the Father's will."
- 45 Esler and Piper (2006: 75–103) consider Lazarus, Martha and Mary as prototypes of those whom Jesus loves. Ball (1996: 102) is of the view that, "This whole episode is set up as a revelation of God's glory in Jesus."
- 46 Tovey (1997: 192) says that, "John 11 which may be analyzed as follows: 11:1–6 = abstract and orientation; 11:7–42 = complicating action; 11:43–44 = resolution; 11:45–53 = evaluative commentary (and 11:47–53 = coda); 11:54 = coda for this incident."

reader about the way God's glory and the glory of the Son of God is related and the way the narrator answers those important questions (cf. Eco, 1979: 3–43).⁴⁷

Second Exchange (11:7–16)

Jesus' presentation of a matter before the disciples, firstly in a general sense (vv. 7–10) and subsequently in a particular sense (vv. 11–16), and disciples' responses to them are corresponded through a direct dialogue in vv. 7–16.⁴⁸ The content of the dialogue (vv. 7–16) is primarily related to Jesus' journey plans for Lazarus' resurrection (cf. Pryor, 1992: 48; Strachan, 1941: 233–4). Brodie (1993: 390) states that, "The two ideas—of speaking and journeying—are closely interwoven. The journey is towards Judea and toward Lazarus. The speaking is with the disciples."⁴⁹ Jesus' expressions concerning the urgency to go to Judea (vv. 7b, 9–10, 11, 14–15), walk during the day (vv. 9–10), journey for awakening (vv. 11, 14–15), intentional absence for the sake of disciples' belief (vv. 14b–15; cf. v. 4), and final invitation to go (v. 15b) are marked with revelatory intentions (cf. McGregor, 1928: 246–7).⁵⁰ The disciples' surprised question in v. 8 shows their unwillingness to go to Judea again due to the fear of the Jews.⁵¹ They attempt to discourage Jesus from the journey (v. 8). But Jesus metaphorically speaks to them that the time is up for him to go and perform (cf. Brant, 2004: 97). As the light of the world, he provokes his disciples to work during the limited daytime (vv. 9–10).⁵² Jesus makes a distinction between those who walk during the day and those who walk at night. His question to them at the beginning (v. 9a) and the dualistic "day" and "night" categorization are aimed at both the physical journey toward Judea and the spiritual journey of the believing (cf. McPolin, 1979: 115–28).⁵³

47 Refer to Mlakuzhyil, 1987: 215.

48 As Tovey (1997: 192) puts it, here begins the extended section called "complicating action" (vv. 7–42). The dialogue comprises of four sayings of Jesus (vv. 7b, 9–10, 11, and 14–15) and three sayings of the disciples (vv. 8, 12, and 16b). Seven utterance units of the exchange shape seven *micro-forms* and they together carry the content of the exchange.

49 See Moloney, 1998: 327; Keener, 2003: 840–2.

50 Refer to Pryor, 1992: 48.

51 See Painter, 1993: 369; Stibbe, 1993: 122.

52 Refer to Strachan, 1941: 233.

53 Beasley-Murray (1987: 188) considers it as a *simile*. Cf. Von Wahlde, 2010: 499; Frey, Van der Watt, and Zimmermann, 2006. Keener (2003: 2; 840; cf. Brown, 1966: 1:423) reports that, "the scribes of the Qumran community claimed that the children of righteousness, ruled by the hand of the Prince of Lights, walk in the ways of darkness (1QS 3:20–21). Another early Jewish writer could warn that passions blind one's soul, so that one moves in the day as if it were night (*t. Jud* 18:6). Jesus' metaphor in 11:10, that the light is not 'in him,' refers

The content of the dialogue is conveyed through the means of several *micro-literary* forms and devices. The dialogue has an *inclusio-imperative* format as it begins with an imperative utterance (v. 7b) and ends with another imperative utterance (v. 16b).⁵⁴ The usage of ἀγωμεν (v. 7b) at the beginning is a *declarative* expression to invite the disciples for the journey.⁵⁵ The protagonist sets an itinerary plan for himself. His second saying is a *response* or an *answer* (vv. 9–10) to the question of the disciples (v. 8b).⁵⁶ His response is comprised of a *rhetorical question* at the beginning (v. 9a) and a *metaphorical/proverbial saying* at the end (vv. 9b–10; cf. Strachan, 1941: 233).⁵⁷ While the expression ἐὰν δέ (v. 10a) contradicts the previous statement with the latter, the metaphorical speech maintains all the features of an *antithetical parallelism*.⁵⁸ Jesus' third saying (v. 11) is a *double entendre statement* (cf. McGregor, 1928: 246–7). The expression “after saying this, he told them” (v. 11) builds a sequence between the previous saying (vv. 9–10) and the latter one (v. 11).⁵⁹ In v. 11, Jesus turns disciples' attention toward a specific issue for the urgency of their journey. His speech about Lazarus' “fallen asleep” and his going to “awaken” him (v. 11) generate misunderstanding among his interlocutors (vv. 11–12).⁶⁰ He uses *double entendre* (v. 11) and the disciples are in a position of *misunderstanding* (v. 12; cf. Neyrey, 2007:

to spiritual light, but may play on an image borrowed from some ancient views of science, that light resided in the eye.”

- 54 Coloe (2007: 84) notes that, “discourse, vv. 7–16, shaped by the inclusio ‘Let us go,’ v. 7; ‘Let us also go,’ v. 16.” Cf. Brodie, 1993: 391–2; Strachan, 1941: 233–4; McGregor, 1928: 246–7; Bennema, 2009: 157–63; Bultmann, 1971: 400.
- 55 The second exchange begins with Jesus' saying by the expression λέγει (v. 7). Cf. Brodie, 1993: 385; Strachan, 1941: 233–4. Here it is an oral statement giving “information” about Jesus' plan. At the same time it includes a connotation of “invitation” to the disciples. In essence, it is an imperative statement.
- 56 Jesus' second response is addressed with the verb ἀπεκρίθη (vv. 9–10), which means “responded” or “answered.”
- 57 The question here maintains *rhetorical nature* as it is asked for efficacy and in itself the answer is embedded. Dodd (1963: 228) considers it as a *symbolical saying*. The *dualistic aspects* like “day and night” and “light and darkness” are important features of the saying.
- 58 For more details about Johannine usage of “antithetical parallelism,” refer to Brown, 1986: CXXXII.
- 59 It translates in NRSV, “after saying this, he told them.”
- 60 Tovey (1997: 217) says that, “examples of anticipations in the gospel may be found at John 2:22, where Jesus' death is anticipated; John 6:70, 71, anticipating the betrayal by Judas; John 7:33, 34, where Jesus foreshadows his departure; and John 11:1, 23 where the raising of Lazarus is directly referred to prior to the event.”

194; Sloyan, 1988: 142).⁶¹ Finally, he clears their misunderstanding by talking about the death of Lazarus in plain language (παρηρησίᾳ, vv. 14–15; cf. Keener, 2003: 2:840–1; Nicol, 1972: 51).⁶² In that way, the exchange sustains all the features of a *statement-misunderstanding-clarification* dialogue. As a response to Jesus' four speech units, the disciples use the following categories: *first*, their λέγουσιν in v. 8 is with due respect, but the form is a *warning question* with evidences from *memory* (10:31; cf. Painter, 1993: 367);⁶³ *second*, their εἶπεν in v. 12 is *another respectful saying*, but a *misunderstanding statement* in essence;⁶⁴ and *third*, the εἶπεν of Thomas (v. 16b) is an *assertion of boldness* (cf. Culpepper, 1983: 140–2; McGregor, 1928: 247), but merged into misunderstanding.⁶⁵ Thomas' imperative utterance in v. 16 determines the climax of the second exchange.⁶⁶

Figure 45 depicts the mechanism of the speech units and the dramatic flow of thought within the exchange (cf. Windisch, 1993: 34–8; Hitchcock, 1923/1993: 15–24).⁶⁷ Jesus uses different speech forms, such as *invitation* (v. 7), *rhetorical question* (v. 9a), *metaphor* (vv. 9b–10), *double entendre* (v. 11; cf. Witherington, 1995: 202), and *plain statement* (vv. 14–15), in order to convey the content of his message as well as to engage his interlocutors (cf. Painter, 1993: 371).⁶⁸ In turn, his interlocutors are in *astonishment* (v. 8), *misunderstanding* (vv. 8, 12, 16; cf. Brant, 2011: 172–3), and in *conflict* with the views of Jesus (vv. 8, 12, 16).⁶⁹ The entire exchange moves forward as an *irony*; Jesus invites his interlocutors to be partakers in the life-giving mission and belief (“so that you [they] may

61 Culpepper (1983: 140; cf. Neyrey, 2007: 194; McGregor, 1928: 246–7) says that, “Their misunderstanding lies in their failure to relinquish or modify the traditional futuristic eschatology.”

62 Refer to Stibbe, 1993: 125; Moloney, 1998: 327; Sproston North, 2001: 138–41; McGregor, 1928: 246–7.

63 They address Jesus with a respectful title Παῖβί.

64 The use of Κύριε is an expression of their respect.

65 Keener (2003: 2:842; cf. Sproston North, 2001: 138–41) views that, “In v. 16 Thomas ironically understands Jesus correctly: for Jesus to raise Lazarus will cost him his life, and Thomas and the other disciples should (though will not) follow him to the cross.”

66 For more details about Thomas' utterance in v. 16, refer to Charlesworth, 1995: 55–6, 92, 125, 190–1, 234, 243, 247–8, 248n82, 252n96, 253, 263, 273, 289, 314, 316–18, 404. For Charlesworth, the portrayal of Thomas in the FG is much more positive than most exegetes have allowed (cf. Smith, 1999: 221).

67 The letters indicate names of characters within the narrative: Jesus (J), Disciples (D), and Thomas (T).

68 Brant (2011: 173; cf. Witherington, 1995: 202) says that, “Jesus uses sleeping and walking as a common metaphor for death and resurrection (see Isa 26:19; Dan 12:2; 1 Cor 15:6, 20), but the disciples take his words literally (11:12).”

69 Refer to Strachan, 1941: 229.

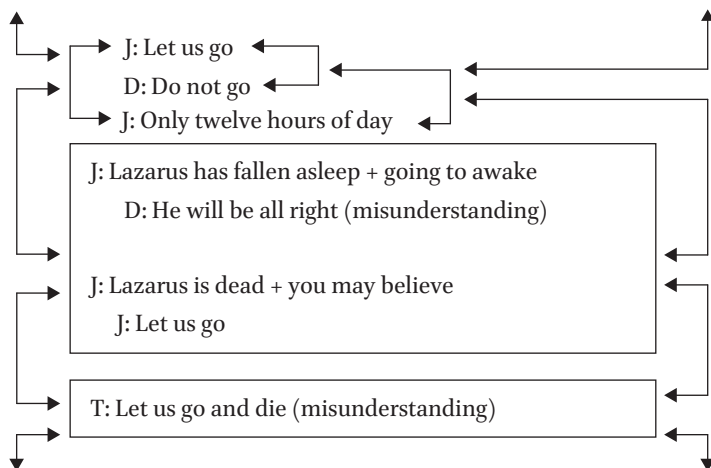


FIGURE 45 The dialogue development of the second exchange.

believe”; v. 15b), and his interlocutors consider the invitation as one to death (“let us go that we may die with him”; v. 16b; cf. Duke, 1985: 59–60, 90–1, 145, 181).⁷⁰ The entire exchange has a *tri-tier structure* that follows a *beginning-middle-ending* format as in Figure 45 (see vv. 7–10, 11–15, 16).⁷¹

At the *beginning*, there is a going-and-not going confrontation (vv. 7–10) between the interlocutors; at the *middle*, it is Jesus’ *double entendre*, disciples’ misunderstanding, and Jesus’ plain statements (vv. 11–15); and at the *end*, there is an open-ended misunderstanding (v. 16b). Although *micro-forms* such as *declaration*, *response/answer*, *metaphor*, *double entendre*, *misunderstanding*, *plain-statement*, *warning*, *memory*, and *bold utterance* are all parts of the dialogue, the general trend of the exchange is *argumentative/defensive* in practice and *antithetical* in essence.⁷² The disciples accept Jesus as Παῖς (v. 8) and Κύριε (v. 12), but the dialogue is in an antithetical mode. The content and form overlap and contribute to one another when we observe the genre of the dialogue. Jesus reveals his revelatory plans as the events unfold and when he moves forward for action.

The function of the dialogue can be outlined as follows. Brodie (1993: 389–90) observes that, “One of the most important features of this conversation is

70 See Moloney, 2005: 222.

71 Cf. Keener, 2003: 840–2; Barrett, 1978: 391–4; Conway, 1999: 137–9.

72 Also it includes “question-and-answer” and “question-and-counter-question” methodologies (See vv. 8–10).

not its content but simply its occurrence.”⁷³ Its dramatic occurrence is actualized through verbal exchange of the interlocutors. Some of the speech units of Jesus, such as “Let us go to Judea again” (v. 7b), “those who walk during the day do not stumble” (v. 9b), “I am going there to awaken him” (v. 11b), and “let us go to him” (v. 15b), are attempts to orient his interlocutors (as well as the reader) toward the fulfillment of the promise in v. 4.⁷⁴ The continued talk of Jesus (from vv. 9–11) with a gap between the two utterances (vv. 10 and 11) exemplifies the failure of *turn-taking* by his interlocutors. The disciples’ utterances, such as “Are you going there again?” (v. 8b), “he will be all right” (v. 12b), and “we may die with him” (v. 16b), are antithetical to the forward-looking movement of Jesus (see Skinner, 2009: 42–55).⁷⁵ Jesus reveals his plans and purposes through dialogical engagement and the disciples move from one misunderstanding to the other (vv. 12, 16; cf. Neyrey, 2007: 194; McGregor, 1928: 246–7).⁷⁶ The dialogue reveals Jesus’ determinative and brave role, his authority to take decisions, disciples’ fear and pessimism, and their obligation to follow him. While the reader is able to understand what the narrator communicates with him, the interlocutors of the narrative are in constant misunderstanding (cf. Windisch, 1993: 34–8).⁷⁷ Sproston North (2001: 139) states that, “Placed here it [i.e., the dialogue]; vv. 9–10; cf. 8:12; 12:35, 46) functions to encourage those who continue Jesus’ ministry in the world to remain true to their calling in times of peril.”⁷⁸ As Sproston North says, the reader of the story is expected to remain faithful to the call of Jesus. The reader of the dialogue is ready to

73 Brodie (1993: 385) says that, “Within vv. 1–16 Jesus seems at first (vv. 1–6) to be like the distant God. He dwells apart, he views death as something which gives glory to God, and his words do not involve him in a real conversation.” See Bultmann, 1971: 398; Von Wahlde, 2010: 490; Keener, 2003: 840–2; Sproston North, 2001: 138–41; Brodie, 1993: 389–92.

74 Dodd (1960: 363) is of the view that, “Most significant, apart from the saying of Jesus in v. 4, which governs the whole, are the two relatively self-contained dialogues contained in 11:7–16 and 11:21–27 respectively, both of which deal with important theological themes.”

75 Kelly and Moloney (2003: 240) state that, “While they [the disciples] understand him [Jesus] to be going to Jerusalem to certain death, he sees himself as going to the Father to become the giver of light and life.”

76 Sloyan (1988: 142) comments that, “Jesus utters a cryptic word about sleep and death (vv. 11–15) which is not unlike the usage in the story of Jairus’ daughter (Mark 5:9 and par.). The Synoptics quite apart, it is the sort of juxtaposition of literal and symbolic that John delights in.”

77 Brodie (1993: 390) says that, “there is a certain sense in which, while talking of journeying to Judea and Lazarus, the ones he is really journeying towards are the disciples, trying to reach them, trying to impart to them to face the dark. Lazarus is like the lens through which that reality is communicated.”

78 Cf. Barrett, 1978: 391–2; Moloney, 1998: 326–7; Conway, 1999: 137–9.

travel with Jesus to know the way God's glory will be revealed (cf. Booth, 1961: 149–65). At the same time, the reader is challenged by Jesus' utterance about the urgency of praxis within the available span of time (cf. Tan, 1993: 50–89; Eco, 1979: 3–43).

Third Exchange (11:17–27)

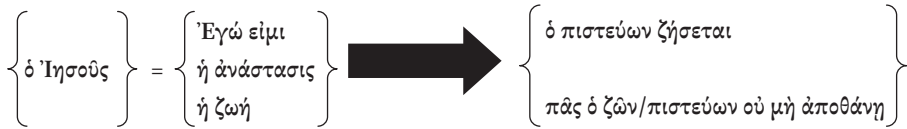
The setting moves away from the distant location of the previous exchanges (vv. 1–16) to the premises of Lazarus' tomb (v. 17), and there an active dialogue unfolds between Jesus and Martha (vv. 21–27).⁷⁹ The dialogue proper of the third exchange begins (v. 21) and ends (v. 27) with the utterances of Martha to Jesus. Jesus' two utterances (vv. 23 and 25–26) are placed over against Martha's three utterances (vv. 21–22, 24, and 27; cf. Keener, 2003: 2:842–4). Martha's first utterance, "Lord, if you had been here, my brother would not have died," can be considered as her family's belief as it is repeated by both Martha and Mary (v. 21; cf. 32b).⁸⁰ Her words reveal her confidence in Jesus (vv. 21–22) that if he had been present Lazarus would not have died (v. 21; cf. Keener, 2003: 2:843). She also discloses her knowledge about Jesus that "God will give him whatever he asks" (v. 22). Her *confidence in/knowledge about* Jesus is highlighted by way of her own utterance in vv. 21–22 (cf. Strachan, 1941: 234).⁸¹ As a response, Jesus assures her the resurrection of Lazarus (v. 23). Martha's repeated use of *οἶδα* (vv. 22, 24) shows her awareness and knowledge concerning the religious ideologies of her time (cf. Kelly and Moloney, 2003: 240).⁸² She affirms her faith (based on her *οἶδα*) in the future apocalyptic resurrection (v. 24; cf. McGregor, 1928: 248; Stibbe, 1993: 125). As a response to her *οἶδα*, Jesus declares the central saying of the dialogue (vv. 25–26). His yet another "I am" saying is introduced (cf. Coloe, 2007: 88–9; Painter, 1993: 373), followed by his own explanation

79 Sloyan (1988: 142) says that, "The colloquy between Jesus and Martha (vv. 21–27) may take place at the edge of the village in the vicinity of the tomb (cf. v. 31)." For more details about the development of the dialogue, refer to McGregor, 1928: 248–9.

80 Translated as "Lord, if you had been here, my brother would not have died." Stibbe (1993: 125) says that, "In v. 21 she [Martha] confesses an implicit faith in Jesus as healer by telling him that her brother would not have died if he had been present (v. 21)."

81 Stibbe (1993: 125; cf. Smith, 1999: 221–23) continues saying that, "She then confesses her faith in Jesus as someone more than just a healer of the sick by saying, 'I know that even now God will give you whatever you ask' (v. 22). She goes on to assert, 'I know he will rise again in the resurrection at the last day' (v. 24)."

82 McGregor (1928: 248) says that, "The hope of reunion at the last day is but poor consolation for Martha, conventional comfort such as she had already had from many condolers."

FIGURE 46 *The I AM' saying of Jesus.*

about the connection between “believing” and “living” (cf. Dodd, 1960: 365; Coloe, 2007: 89–91; see Figure 46).⁸³

Within the general framework of the dialogue, described above, there is a specific framework that is controlled by three important words and their dynamic interactions: first, *death* (ἀπέθανεν, ἀποθάνῃ; vv. 21, 25b); second, *resurrection* (Ἀναστήσεται, ἀναστήσεται, ἀναστήσει, ἀνάστασις; vv. 23, 24 [two times], 25a); and third, *belief* (πιστεύων, πιστεύων, πιστεύεις, πεπίστευκα; vv. 25b, 26a, 26b, 27a).⁸⁴ The repetitive usage of these expressions brings to the notice of the reader clarity of thought. The sequence of *death-resurrection-belief* is at the kernel of the dialogue (cf. Kim, 2011: 60–2). Martha’s confession at the end of the exchange states her belief that Jesus is the Lord, the Messiah, the Son of God, and the one coming into the world (v. 27; cf. Dodd, 1960: 364–5; Stibbe, 1993: 125).⁸⁵ The content of the dialogue, thus, is within the framework of revelation (cf. Painter, 2011: 5–6; Smith, 1999: 221–3). As Moloney (1998: 329; cf. Talbert, 1992: 173; Moloney, 2005: 223) states, Jesus’ self-revelation (cf. vv. 25–26) will continue so that the promise of v. 4 will be fulfilled.⁸⁶

The characters of the dialogue use different speech forms to convey the content of their message. Martha’s speech forms frame a *dialogue-inclusio* (with the addressing κύριε in vv. 21 and 27); but Jesus’ utterances are at the core of the exchange (vv. 23, 25–26; cf. Smith, 1999: 221–3).⁸⁷ Martha’s first εἶπεν

83 Von Wahlde (2010: 487; cf. Ball, 1996: 101–4; Williams, 2001: 343–52; Talbert, 1992: 173; Wallace, 1996: 327, 359, 621; Kim, 2011: 61) is of the opinion that, “This is one of the author’s elliptical statements. Jesus is not literally ‘the resurrection.’ Rather, it should be construed as something like: ‘I am (the source of eternal life that comes to fulfillment in) the Resurrection.’” For more details about the themes of “believing” and “living,” refer to Painter, 2011: 27–42, 71–82.

84 See the interconnection of the terminologies “death,” “resurrection,” and “belief,” in McGregor, 1928: 248–9.

85 Refer to Neyrey, 2007: 196; Maniparampil, 2004: 297.

86 Ball (1996: 103) says, “Without the claim to be the Resurrection and the Life, the raising of Lazarus would be no more than a spectacular miracle (cf. 4:46–54).” Cf. Boice, 1977: 226–40; Burke, 2003: 66–80; Keener, 2003: 842; Windisch, 1993: 35.

87 For more details about the usage of κύριε, refer to Coloe, 2007: 92–4.

(vv. 21–22) begins with a *confident statement* and ends with an “I know” (οἶδα) *statement* (cf. Kelly and Moloney, 2003: 240).⁸⁸ While her λέγει in v. 24 is yet another οἶδα *statement*, her λέγει in v. 27 shows tenets of *acceptance* and *confession* (cf. Maniparampil, 2004: 297).⁸⁹ Her discussion develops through *confident* and “οἶδα” *statements* (vv. 21–22; cf. Moloney, 2005: 223), *apocalyptic and misunderstanding statements* (v. 24; cf. Duke, 1985: 145–6), and a *belief affirmation and confession* (v. 27; cf. Strachan, 1941: 234–6). Jesus’ λέγει in v. 23, “Your brother will rise again,” is a *prophetic statement* that leads Martha (v. 24) to *misunderstanding* (v. 24).⁹⁰ His central εἶπεν at vv. 25–26 runs through an *I am statement* (v. 25a; cf. Williams, 2001: 343–52), a *faith-emphatic pronouncement* (vv. 25b–26a), and ends with an *interrogation* (v. 26b).⁹¹ Thus, Jesus’ two utterances bring forth a *double entendre*, a *revelation*, and an *invitation to belief* (cf. Painter, 2011: 5–6). The narrator develops the dialogue by way of an *irony*: while resurrection is present and seen in Jesus, Martha looks forward for the resurrection on the last day (cf. Culpepper, 1996: 193–207; Muecke, 1970). Whereas the dialogue between Jesus and the disciples is confrontational and antithetical, the dialogue between Jesus and Martha centers on the revelatory message that “[Jesus is] I am, the resurrection and the life” (vv. 25–26; cf. Williams, 2001: 343–52; Strachan, 1941: 235).

As in the case of the previous exchange, here the narrator uses a *tri-tier* dialogue format (i.e., *beginning-middle-ending*; vv. 21–24, 25–26, 27; see Figure 47).⁹² While the utterances of Martha in vv. 21–22 and 24 and of Jesus in v. 23 form the beginning, the middle and ending are formed by the utterances of Jesus (vv. 25–26) and Martha (v. 27) subsequently. The larger form of the dialogue can be determined on the basis of the development of arguments as indicated here: *first*, Martha begins with a confident statement, Jesus uses a double entendre, and Martha misunderstands (vv. 21–24); *second*, Jesus reveals that he

88 Or a “repetitive family-declaration” (cf. v. 32b). Cf. Bruce, 1983: 245–6; Brodie, 1993: 392–3; Von Wahlde, 2010: 487, 493–9; McGregor, 1928: 248–9; Kelly and Moloney, 2003: 239–41; Strachan, 1941: 234–6. Coloe (2007: 84) says that, “vv. 21–32, shaped by the *inclusio*, ‘Lord, if you had been here my brother would not have died.’”

89 Or a “faith-affirmation.” Refer to Bruce, 1983: 245–6; Brodie, 1993: 392–3; Sproston North, 2001: 106–13.

90 Translated as “Your brother will rise again.” Cf. Painter, 1993: 371; Köstenberger, 2004: 334–5; Bultmann, 1971: 402.

91 Dodd (1960: 365) states that, “The emphasis is upon ἀνάστασις, and, accordingly, the discourse we are now considering is integrally associated with a dramatic scene of resurrection.” The interrogation here is with a tone of *invitation to belief*.

92 In the diagram, Martha is indicated with the letter “M” and Jesus is indicated with the letter “J.”

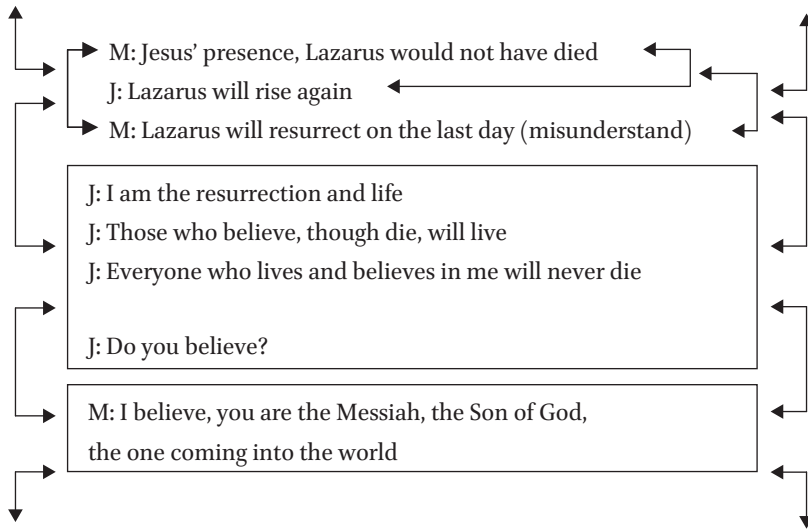


FIGURE 47 The dialogue development of the third exchange.

is the resurrection and life, and invites Martha to have faith in him (vv. 25–26); and *third*, Martha proclaims that Jesus is the Messiah (v. 27; cf. Strachan, 1941: 235; Painter, 1993: 373).⁹³ The above analysis shows that the aspect of revelation is placed at the center of the dialogue (in 11:21–27; cf. Brant, 2011: 174–5). As in the case of the previous exchange, here the narrator employs a *statement-misunderstanding-clarification formula* as the central feature to develop the dialogue (cf. Neyrey, 2007: 195–6; Duke, 1985: 145–6). Thus the narrator of the story actualizes the aspect of self-revelation through character argumentation (cf. McPolin, 1979: 115–28).

At the functional level, the dialogue between Jesus and Martha is contributive toward the larger framework of the episode. The narrator places this dialogue at the center of the episode with calculation and intent. The revelation of Jesus' identity as the resurrection and life (vv. 25–26) is the high point of the episode. Von Wahlde (2010: 494) states that, "The literary seam here is identified by the shift in worldview and by the introduction of the more profound exchange between Jesus and Martha." Martha thinks about the resurrection in Jewish apocalyptic terms (v. 24); but Jesus reveals his identity as "the resurrection and life" (vv. 25–26; cf. Ball, 1996: 101–4). Jesus uses the self-revelatory

93 Sloyan (1988: 143) says, "She [Martha] says she believes it because he is 'the Christ, the Son of God, he who is coming into the world' (v. 27). There has been no faith statement so nearly complete, by a Johannine standard, up to this point in the gospel."

language at its peak in vv. 25–26 (cf. Talbert, 1992: 173–4).⁹⁴ The central pronouncement of the episode in vv. 25–26 unfolds the following Johannine formula: *first*, ‘believing’ is synonymous to ‘living’; and *second*, ‘not believing’ is ‘dying’ (cf. Brant, 2011: 174–5).⁹⁵ Jesus’ utterances such as “Your brother will rise again” (v. 23), “I am the resurrection and the life” (v. 25a) and “those who believe in me, even though they die, will live” (v. 25b) yet another time reveal the *illocutionary* aspect. In v. 27, the revelation develops from the declaration of the protagonist (vv. 25–26) to the confession of his interlocutor (v. 27; cf. Brant, 2011: 174–5).⁹⁶ Toward the end of the exchange, the narrator actualizes a shift of focus from the death of Lazarus to the identity of Jesus (vv. 25–27). The worldviews of Jesus and Martha are dialogued, not only at the character level but also between the narrator and the reader. The reader of the dialogue can place himself in the position of Martha and realize the *here* and *now* aspects of believing and living.

The Martha-and-Jesus dialogue (vv. 21–27) brings together some of the prominent themes (like resurrection, life, and belief) and christological titles (like Messiah, Son of God, and one coming into the world) of the gospel (cf. Brant, 2011: 174–5). Martha attempts to interpret things from her own knowledge (v. 24), but Jesus reveals that he is the authentic interpreter (vv. 25–26). He proves that the knowledge of his interlocutor is not perfect (vv. 25–26; cf. v. 24). The narrator portrays Jesus’ unchanging perspectives and character over against his interlocutor’s changing perspectives and character. Jesus corrects the misunderstanding of Martha and brings her to a confession (v. 27; cf. Keener, 2003: 2:844). Conway (1999: 141) says that, “the fact that the titles that Martha uses for Jesus appear elsewhere in the Gospel (cf. 1:41, 49; 10:46; 20:31) suggests that she had indeed understood the essential point, the identity of Jesus.”⁹⁷ Now, the reader is gripped with the text and is able to understand the identity of Jesus through the character utterances. On the one hand the reader is invited to the belief that the text requires (v. 26b; cf. Eco,

94 McGregor (1928: 248–49) says that, “Jesus replies that ‘the resurrection’ and the ‘life’ which it guarantees, are not future but present, not doctrines but facts, not events in time but states conditional upon a *personal relationship*.”

95 Keener (2003: 843) states that, “The brief dialogue between Jesus and Martha that ensues (11:21–27) emphasizes for John’s audience the symbolic import of the narrative: Christology realizes eschatology, so that Jesus brings resurrection life in the present era.”

96 Keener (2003: 844) states that, “Martha’s confession (11:27) is as firm as Peter’s (6:69); the confession of Christ, however, is not Peter’s (6:69), but the Baptist’s (3:28), Andrew’s (1:41), the Samaritan woman’s (4:25, 29), perhaps a healed man’s (9:22, 35–38), and now Martha’s (11:27).”

97 Refer to Sproston North, 2001: 143.

1979: 3–43); on the other hand the narrative moves forward to show evidence through the upcoming exchanges. In this way, the dialogue between Jesus and Martha contributes to the narrative progression. The first three exchanges bring to light three important things through Jesus' utterances: *first*, Lazarus' death is for God's glorification (v. 4); *second*, Jesus, the light of the world, is one who acts during the daytime (vv. 9–10); and *third*, Jesus reveals his identity as the "I am," "the resurrection," and "the life" (cf. Williams, 2001: 343–52; Ball, 1996: 101–4).⁹⁸ Jesus reveals his identity irrespective of his interlocutors' misunderstanding. This revelatory linkage is important to understand the overall function of the episode.

Fourth Exchange (11:28–29)

Though Mary was introduced in the first exchange (vv. 1–3, 5), her absence was noticed until the narrator mentioned about her in the third exchange (vv. 19–20). In vv. 28b–29, Martha says to Mary privately that "the teacher is here and is calling for you" and Mary suddenly reacts as she "got up quickly and went to him" (cf. Strachan, 1941: 236; McGregor, 1928: 249).⁹⁹ Thus Martha's private-talk and Mary's sudden reaction decide the content of the fourth exchange.¹⁰⁰ Acceptance of Jesus as 'Ο διδάσκαλος in the family set up of Martha and Mary is disclosed (v. 28b; cf. Bultmann, 1971: 405).¹⁰¹ Boice (1977: 234) says that, "At this point—although it is not recorded—Jesus must then have said to Martha, 'Go, call Mary. Ask her to come to me.'"¹⁰² Boice's explanation helps the reader to understand the progression of communication from one level to the other (see Figure 48).

The text describes Martha's "went back" to Mary (v. 28a), intimation of Jesus' message to her (v. 28b), and Mary's sudden reaction and her "went up" (v. 29; see Figure 48).¹⁰³ The call-statement (v. 28b) is, thus, stated between the

98 Refer to Pryor, 1992: 48.

99 Bultmann (1971: 405) says that, "Passing over everything that is not really necessary, it is related that Martha makes her sister go to Jesus (v. 28). That she does it secretly cannot be due to the Jews in their enmity lying in wait for Jesus; on the contrary they appear largely as a neuter ὄχλος (v. 42), on whom the act of Jesus has varying results (v. 45)."

100 For more details about Martha and Mary, refer to Sloyan, 1988: 142–4.

101 Carson (1991: 414; cf. Moloney, 1998: 329; Köstenberger, 2004: 336–7) comments that, "The Teacher is a natural way of referring to Jesus for any disciple in the pre-resurrection period."

102 Schnackenburg (1980: 2:333) says that, "Everything superfluous, Martha's parting from Jesus or an instruction from Jesus to tell her sister, is omitted."

103 Refer to Bennema, 2009: 147–8; Neyrey, 2007: 197; Keener, 2003: 2:845; Stibbe, 1993: 125–6.

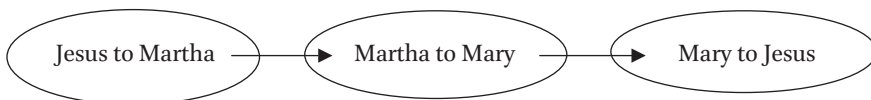


FIGURE 48 *The implicit dialogue development of the fourth exchange.*

“went back” of Martha (v. 28a) and “went up” of Mary (v. 29).¹⁰⁴ Thus the narrator communicates the events, progresses the narrative, and leads the reader toward the next exchange. Though Jesus is absent in the fourth exchange, the information of Martha about his arrival/calling (v. 28b) and the reactions of Mary toward him (vv. 29–32) have connecting links (cf. Moloney, 2005: 226).¹⁰⁵ In another sense, Jesus’ talk with Martha is intimated to the next level in this exchange (cf. Strachan, 1941: 236; Brant, 2011: 175).¹⁰⁶ It has a form of an information (Jesus’ talk to Martha is intimated to Mary; v. 28b), a sudden reaction (Mary’s quick journey to Jesus; v. 29), and an oral response (Mary’s talk to Jesus; v. 32b). This development implicitly forms a tri-tier dialogue format (see Figure 48). Martha’s message here is conveyed as *λάθρᾳ* (i.e., ‘privately’), which means a communication ‘of mouth to ear’ (cf. Keener, 2003: 2:845–6). It focuses (vv. 28–29) on the *call of Jesus*.¹⁰⁷ The single saying is a private talk (v. 28; *λάθρᾳ εἰποῦσα*) between Martha and Mary; but it draws significance as it is placed soon after a dialogue between Jesus and Martha (vv. 17–27; cf. Boice, 1977: 234; Moloney, 2005: 225–6). In vv. 28–29, the expressions like *εἰποῦσα* and *ἐφώνησεν* better explain the specific nature of the saying.¹⁰⁸ Its single utterance of information (v. 28b) from Martha provokes Mary for an action (v. 29) and a subsequent verbal interaction with Jesus (v. 32b). The fourth exchange is an implicit dialogue of Martha to Mary (v. 28b) in the form of conveying an information; but it draws dialogical effect within and beyond the single utterance unit.

104 See Malina and Rohrbaugh, 1998: 199; Keener, 2003: 2:845; Stibbe, 1993: 125–6.

105 For more details about the usage of the demonstrative *ἐκείνη*, refer to Wallace, 1996: 329.

106 Bennema (2009: 149; cf. Neyrey, 2007: 197) says that Martha “successfully testifies to her sister (11:28–29).”

107 Bennema (2009: 145; cf. Neyrey, 2007: 197) says that, “Martha’s addressing Jesus as ‘Teacher’ (11:28) and ‘Lord’ (11:21) reflects the teacher-disciple relationship mentioned in 13:13, showing that she probably considers herself a disciple of Jesus. The phrase that Jesus loves Martha (11:5) may also indicate that she is his disciple (cf. 13:34; 15:9).”

108 Or a “calling,” a “saying,” or a “private-talk” (*λάθρᾳ*). Neyrey (Neyrey, 2007: 193) considers it as a “gossip.” The expression *εἰποῦσα* is repeated in v. 28.

This exchange functions dynamically within the episode. Martha privately informs Mary about the arrival of Jesus and his call for her (v. 28b).¹⁰⁹ The διδάσκαλος was absent and away; but, now, he is present and φωνεῖ (cf. Moloney, 2005: 225–6). By placing this short exchange at the centre of the episode, the narrator achieves a turn taking initiative from the vocal level interactions in the previous exchanges to the praxis level in the latter half of the episode.¹¹⁰ The single utterance of the exchange (v. 28b) helps the narrator to progress his narrative toward its climax. Here utterance and action go one after another.¹¹¹ Martha's private statement is not only intended to make Mary responsive to it, but also to persuade the reader to be attuned to the narrative framework (cf. Ridderbos, 1987/1997: 400). Mary's dramatic movement from the home, entry to the central spot, and her utterance (vv. 29–32) add a renewed flavor to the episode and those further lead to the mission of resurrection and life (cf. Parsenius, 2010: 10–2; Elam, 1980: 135–91).¹¹² Though the private talk of Martha is implicit in presentation (v. 28b), the quick response of Mary (v. 29) and her subsequent verbal interaction with Jesus (v. 32b) generate an explicit impact (cf. Smith, 1999: 224).¹¹³ This exchange is an important example for John's unusual dialogue-driven discourse development, narrative progression, and turn-taking initiatives (cf. Brant, 2011: 175).

Fifth Exchange (11:30–37)

The content of the fifth exchange is made up of five utterance units; one of Mary (v. 32b; cf. Culpepper, 1983: 140–2), one of Jesus (v. 34a), and three from the gathering (especially Jews; vv. 34b, 36, 37).¹¹⁴ The narrative begins with a

109 Moloney (2005: 225–6) says that, “Uses of διδάσκαλος, and the transliterated Hebrew-Aramaic רַבִּי, earlier in the narrative always reflect an expression of belief conditioned by religious and cultural circumstances (see 1:38, 49; 3:2; 4:31; 6:25; 9:2; 11:8).”

110 Ridderbos (1987/1997: 400) titles vv. 28–44 as “The Raising.” Schnackenburg (1980: 2:333) says that, “It is part of the evangelist's skill as a narrator to break off a conversation at its climax and change the scene (cf. 4:26 with 4:27; 8:58–59).”

111 Smith (1999: 224) says that, “Martha goes back to the house, where the Jews are still offering consolation (vv. 19, 31) and the sisters in effect exchange roles (v. 28).”

112 Windisch (1993: 35) says that, “Martha comes and whispers to her sister, ‘The Master is here and is calling you.’ Mary gets up quickly and goes out (vv. 28–29). The Jews leave the house and follow her; they can be heard saying, ‘She is going to the grave, to weep there.’”

113 See Stibbe, 1993: 125–6; Carson, 1991: 415; Brodie, 1993: 394–5; Von Wahlde, 2010: 507.

114 Bultmann (1971: 405) comments that, “The decisive verse is v. 32, in which Mary utters the same words as Martha had also spoken, while Martha's second statement (v. 22) is lacking in Mary's mouth.” McGregor (1928: 250–1) observes that, “the only occasion in the gospel on which Jesus asks for information.” Also refer to Keener, 2003: 2:846.

typical Johannine usage οὐπω δὲ (v. 30). Mary's action of "getting up quickly and going to him [Jesus]" (vv. 29, 31a) and Jews' action of "following her" (v. 31b) are parts of the "rushing" scene (cf. Moloney, 2005: 225–30).¹¹⁵ The starting point of the rushing scene is the house of the Bethany trio and the finishing point is "the place where Martha had met him [Jesus]" (v. 30; cf. Windisch, 1993: 36; Schnackenburg, 1980: 2:334).¹¹⁶ The final destination of the exchange is the tomb (vv. 34–44). After introducing the changed setting (v. 30–32a), the narrator presents the tri-layered speech units (vv. 32b, 33–35, 36–37).¹¹⁷ As usual, the utterance-units of the exchange are interspersed into the narratives. Mary's confidence statement was about Jesus' absence; he would not have left them (v. 32b; cf. Culpepper, 1983: 140–2; Brant, 2011: 175–6).¹¹⁸ Jesus searches for the tomb (v. 34a) and the people lead him toward the final destination with a saying, "Lord, come and see" (v. 34b; cf. Schnackenburg, 1980: 2:336).¹¹⁹ The question of Jesus (i.e., "Where have you laid him?" v. 34a) motivated the people to lead him from "the place where Martha had met him" to the tomb (cf. Ridderbos, 1987/1997: 401). The Jews express their astonishment at the development of events by saying, "See how he loved him!" (cf. Gench, 2007: 88–9; Moloney, 2005: 225–30).¹²⁰ But, some others are inquisitive and skeptical (see v. 37).¹²¹ The development of the utterance units add flavor to the dramatic, emotional and movement-oriented lead within the narrative (cf. Lindars, 1992: 184; Smith, 1999: 223–5). Thus the content of the dialogue can be determined on the basis of Mary's confidence in Jesus (v. 32b), Jesus' utterance from a

115 Means, Mary's "getting up quickly and going to Jesus" and the Jews' "following her" (cf. Conway, 1999: 145).

116 Bennisma (2009: 151) says that, "Mary's falling at Jesus' feet and her implicit complaint (11:32), accompanied by weeping (11:33), probably indicate that she is still grieving, pre-occupied with the loss of her brother."

117 Refer to Conway, 1999: 146–9; Barrett, 1978: 398–401; Sproston North, 2001: 146–54; Brodie, 1993: 395–6; Neyrey, 2007: 198–9.

118 Wallace (1996: 663) states, "In the *second class condition* the condition is assumed to be *not* true (contrary to fact). The speaker then states in the apodosis what would have been true had the protasis been true (e.g., εἰ + *past tense* in the *indicative* mood in John 5:46; 11:32)."

119 Bultmann (1971: 407) says that, "Jesus now allows himself to be led to the grave (v. 34). The statement that he wept (v. 35)—where the weeping must be understood as a sign of agitation in the sense of v. 33—has hardly any other purpose than to provoke the utterance of the Jews (vv. 36–37)."

120 Wallace (1996: 548; cf. Smith, 1999: 225) states that, "The imperfect is frequently used to indicate a *regularly* recurring activity in past time (habitual) or a *state* that continued for some time (general)."

121 Refer to Pryor, 1992: 47.

“greatly disturbed” mental position (vv. 33–35), and the *σχίσμα* among the Jews and their arguments (vv. 36–37).

In the exchange, Jesus uses an *inquiry* (v. 34a) and his interlocutors employ a *confident statement* (v. 32b), an *invitation* (v. 34b), an *exclamation* (v. 36), and an *analeptic (skeptical) question* coupled with a *mockery* (v. 37; cf. Witherington, 1995: 204) in order to advance the mode of speech (cf. Schnackenburg, 1980: 2:334–7).¹²² Mary’s running from home (along with the Jews) to Jesus, her *confident utterance* (v. 32b; cf. a repetition from v. 21) and weeping, people’s cry along with her, Jesus’ internal movements, *inquiry* and weeping, and people’s *dialogue* among themselves are helpful for the reader to understand the seams of speech-units and the dramatic development in an interconnected manner (cf. Mlakuzhyil, 1987: 215–6).¹²³ The constant change of interlocutors and the unattached developments make the speech-units different in their structure from the second and the third exchanges; at the beginning the speech starts as an *implicit dialogue* between Jesus and Mary, at the middle it keeps a *question-and-answer* mode between Jesus and his interlocutors (cf. Majercik, 1992: 2:87), and at the end a *subsidiary-dialogue within the dialogue* among the Jews (cf. Moloney, 2005: 225–30; Brant, 2011: 175–6).¹²⁴ The tri-tier *beginning-middle-ending* format of the conversation is arranged as follows: *first*, Mary’s repetitive, confident, and misunderstood utterance creates a movement among her interlocutors (v. 32b); *second*, Jesus is moved both internally and externally, and he orally exchanges with the gathering (v. 34); and *third*, the crowd also is moved by Jesus’ presence and sentiments and that further creates a platform for a “subsidiary-dialogue within the exchange” (v. 36–37).¹²⁵ These three parts are held together with the help of narratives.

Mary’s utterance at the first level does not move into an explicit dialogue; but it leads to emotional moments and another level of interaction. Though it is her only utterance within the episode, it is nothing more than a reduplication of what Martha dialogued with Jesus in the third exchange (v. 21).¹²⁶ Johannine rhetoric of repetition is herewith marked in order to reveal the

122 All these speech forms show the narrator’s interest in representative voices of the characters.

123 Strachan (1941: 238) suggests that, “we have a remarkable instance of the way in which the Stoic doctrine of apatheia, which the Evangelist antagonizes, has yet influenced his conception of the emotion of Jesus.” Refer to Keener, 2003: 2:845; Moloney, 2005: 225–30.

124 The implicit dialogic nature of the talk units is a common phenomenon within the Johannine framework.

125 See Witherington, 1995: 203–4.

126 Cf. Carson, 1991: 415; Moloney, 1998: 340; Köstenberger, 2004: 337; Brown, 1986: 435; Keener, 2003: 2:845.

family-confession.¹²⁷ The gestures of the two sisters differ considerably: while Martha εἶπεν her knowledge (v. 21), Mary “knelt at the feet and said to him [Jesus]” and started to weep (v. 32b; cf. Schnackenburg, 1980: 2:334).¹²⁸ At the middle level, the question of Jesus (v. 34a) is an emotionally-centered one. His internal movements prompted him to inquire the place of Lazarus’ tomb.¹²⁹ The response of the gathering in v. 34b is an *invitation* to the spot. The scene is a tragic one as the reader saw Mary weeps, the Jews who came with her weep, and the protagonist himself is greatly disturbed, deeply moved, and finally weeps (cf. Witherington, 1995: 203–4; Mlakuzhyil, 1987: 215).¹³⁰ The “subsidiary-dialogue within the exchange” (vv. 36–37) reveals a division (σχίσμα) of opinion about Jesus among the gathering (vv. 36–37), firstly as an *evaluation* (v. 36) and then as a *memory-centric mockery* in the form of a *question* (v. 37; cf. 9:1–41; cf. Painter, 1993: 371–2).¹³¹ On the basis of all the above factors, the fifth exchange (vv. 30–37) can well be described as an exchange of agony, utterances, and movements (cf. Gench, 2007: 88–9).¹³² At the utterance level, several categories mix and overlap.

At the functional level, the reader can notice the way dramatic movements and utterance units complement each other (cf. Windisch, 1993: 36–40; Elam, 1980: 135–91). In a strict sense, there is no explicit dialogue in the fifth exchange; but mostly implicit dialogue seems to advance the narrative (cf. Booth, 1961: 149–65).¹³³ The reader of the narrative can identify himself with Jesus as he accommodates human sentiments. Jesus reveals his humanness

127 Malina and Rohrbaugh (1998: 200) state that, “It is likely that Jesus displays indignation and chagrin because Mary has publicly challenged him by questioning whether his actions have been those of a true friend.”

128 Windisch (1993: 37) says that, “From the point of view of style, the story is a dramatically formed *family novella*: three siblings—two sisters, the brother terminally ill; they send for the family friend, the miracle doctor; he comes too late.”

129 Cf. Von Wahlde, 2010: 503; Witherington, 1995: 204; Sproston North, 2001: 146–54; Moloney, 1998: 330–1.

130 Carson (1991: 415; cf. Burke, 2003: 64–5) states that, “Jewish funeral custom dictated that even a poor family was expected to hire at least two flute players and a professional wailing woman (*m. Ketub* 4:4), and this family was anything but poor (cf. 12:1–5). In addition to the tears of Mary and her grieving friends, therefore, doubtless there was quite a bit of professional grief. When Jesus saw all this, ‘he was outraged in spirit and troubled.’”

131 Neyrey (2007: 198; cf. Brodie, 1993: 395) observes: The divided reaction in 11:36–37 provides mixed information: some prove critical, others friendly. Yet all we know of them at this point is a misunderstanding.

132 Stibbe (1993: 122) considers vv. 30–37 as the last exchange of the ‘middle plot’ of the story.

133 See Moloney, 2005: 225–30; Brant, 2011: 175–6.

by way of being moved and concerned, weeping, and searching for the tomb (cf. Bultmann, 1971: 405–7).¹³⁴ The speech-units develop in a chain-format at three levels (vv. 32b, 34, 36–37), emotional as the characters express their internal feelings (vv. 33, 35), movement-oriented as they shift from one locale to another (vv. 29, 32a, 34), and suspense-centric as the tension-building is introduced through a ‘subsidiary-dialogue within the exchange’ (v. 36; cf. Strachan, 1941: 236–8; Culpepper, 1983: 140–2).¹³⁵ The narrative comments are helpful in interweaving the three levels together. Though the factor of argument is comparatively less in the three levels, the utterances are having dialogical impact as they influence, provoke, create emotional punch, teach, and lead both the interlocutors and the reader to forward looking movements (cf. Keener, 2003: 2:845–8; Gench, 2007: 88–9).¹³⁶ The reader of the episode can recognize a shift of emphasis from dialogue in the first half of the episode to movement oriented utterances in the second half (cf. Eco, 1979: 3–40; Green, 2003: 11–36). In the first half, it was argumentation between the protagonist and his interlocutors received attention; but in the second half, the utterances are used to strengthen the movements of the characters and to advance the narrative forward (cf. Schnackenburg, 1980: 2:334–7).¹³⁷ While the first three exchanges reveal a good number of christological themes and aspects, in the fourth and fifth the reader may not identify such concrete revelatory aspects. John incorporates these literary speech-units to highlight character movements and to build tension within the narrative (cf. Van Aarde, 2009: 381–418).

Sixth Exchange (11:38–44)

The narrative begins telling about “greatly disturbed” Jesus and his forward looking movement (cf. Lindars, 1992: 183–98; Wallace, 1996: 631).¹³⁸ Jesus’ two

134 Gench (2007: 88; cf. Moloney, 2005: 225–30) says that, “These references are unusual in a gospel that places far more emphasis on Jesus’ divinity than his humanity. Nowhere else in John is such depth of feeling attributed to Jesus.”

135 Cf. Brodie, 1993: 395–6; Sproston North, 2001: 146–54; Von Wahlde, 2010: 504–6; Conway, 1999: 143–9.

136 Stibbe (1993: 126) observes that, “In portraying Mary’s reactions in such an intense and natural way, the narrator shows a concern to depict characters not only as types of faith response but in the most realistic manner possible.”

137 Windisch (1993: 40) says that, “[The] form of narrative we listed as being specifically Johannine is the connection between narrative and testimony- and dispute-discourse.”

138 The expression here is ἐμβριμώμενος ἐν ἑαυτῷ, which means ‘being moved within himself.’ Bultmann (1971: 407) is of the opinion that, “Jesus—again in the anger over that (the) faithless—comes to the grave”. Carson (1991: 416–7) considers it as a ‘display of emotion.’ Cf. Moloney, 1998: 340–1; Smith, 1999: 223–5.

commandments (vv. 39a and 44b) mark the beginning and the end of the exchange (cf. McGregor, 1928: 251–3).¹³⁹ There are six speech-units here; five of Jesus (vv. 39a, 40, 41b–42, 43, 44b) and one of Martha (v. 39b; cf. Dodd, 1960: 365). The speech-units within the exchange develop through four stages: *first*, between Jesus and Martha (vv. 39–40);¹⁴⁰ *second*, Jesus' prayer addressed to his Father (vv. 41b–42; cf. Sproston North, 2001: 114–8);¹⁴¹ *third*, Jesus' cry with a loud voice to Lazarus (v. 43b); and *fourth*, Jesus' command to the people to unbind Lazarus (v. 44b; cf. Nicol, 1972: 37–9).¹⁴² At the first stage, Jesus dialogues with Martha a second time.¹⁴³ As a response to Jesus' order (v. 39a), Martha appears another time with her evidentialist argument (v. 39b; cf. Strachan, 1941: 239–42; Coloe, 2007: 85). Though Martha declared her belief in Jesus earlier, as the Messiah, the Son of God, and the one coming into the world (v. 27), her conversation with Jesus here reveals that her earlier declaration was not with a full conviction.¹⁴⁴ Toward the end of the first stage, the narrator communicates with the reader concerning the act of rolling away of the stone (v. 41a; cf. Resseguie, 2005: 100–5; Brant, 2011: 176).¹⁴⁵ The second stage is formed with the help of Jesus' prayer to the Father (vv. 41b–42; see Figure 49).¹⁴⁶ Jesus' prayer is an intercession, primarily with an intention to generate belief in the crowd (cf. Nicol, 1972: 37–9; McPolin, 1979: 115–28).¹⁴⁷

The content of the speech-units is primarily dependent on Jesus' answer to Martha (v. 40; cf. Brant, 2011: 176) and his prayer (vv. 41b–42) as they remain the important utterance units of the exchange. Jesus' response to Martha points out her lack of belief as a hindrance to see the glory of God (v. 40). After the theme glory of God was firstly introduced in v. 4, it occurs another time in v. 40

139 Beasley-Murray (1987: 195) observes the 'greatest economy of words' all through the narratives.

140 Painter (1993: 372) puts it, "The objection of Martha (11:39) confirms that she had not comprehended Jesus' words (11:25–26)." Cf. Beirne, 2003: 129; Kremer, 1985; Bruce, 1983: 247–8; Talbert, 1992: 175–6.

141 Neyrey (2007: 201) says that, "In Jesus' prayer, only his relationship with God is in view."

142 Tovey (1997: 192) considers vv. 43–44 as the 'solution' section of the larger Lazarus narrative.

143 After the dialogue at the third exchange; cf. vv. 21–27.

144 Malina and Rohrbaugh (1998: 201; cf. Carson, 1991: 417) state that, " 'Faith' is the trust of an in-group member. Belonging to the Jesus group will result in seeing God's glory."

145 See McGregor, 1928: 251.

146 In the diagram, Jesus is 'J' and Martha is 'M.'

147 See McGregor, 1928: 252; Schnackenburg, 1980: 2:339–40.

(cf. Keener, 2003: 2; 848–50; Pryor, 1992: 48).¹⁴⁸ Three things are emphasized through Jesus' prayer (vv. 41b–42): *first*, the relationship between Father and Jesus; *second*, the Father deserves thanks for having heard of Jesus; and *third*, the prayer is for the sake of revealing glory so that the crowd may believe in Jesus (cf. Bultmann, 1971: 408–9; Neyrey, 2007: 200–1).¹⁴⁹ These two utterances (one as a response to Martha and another as a prayer; vv. 40, 41b–42) recapitulate the entire theme and purpose of the episode (cf. McGregor, 1928: 252).¹⁵⁰ Soon after the prayer Jesus enters into the third stage of the speech through his cry with a loud voice to Lazarus (v. 43b).¹⁵¹ Now the prayer is answered and Jesus enters the fourth stage by telling the crowd “Unbind him, and let him go” (cf. Painter, 1993: 372; Ball, 1996: 102).¹⁵² All through the four stages, Jesus stands out as the lead-speaker, except in the case of Martha's single utterance at v. 39b.

The characters of the narrative use several speech forms in order to communicate their content. As in the case of the second and the third exchanges (and also of the fifth exchange), here the narrator plots the speech-units by the help of another *beginning-middle-ending* sequence (vv. 39–40, 41–42, 43–44; see Figure 49). Jesus begins the conversation (v. 39) with an *authoritative statement* in the form of a *command*.¹⁵³ Martha's response in v. 39b discloses that she is an *evidentialist* and that her *faith-affirmation* in v. 27 was not a complete one (cf. Keener, 2003: 2:848–50).¹⁵⁴ The dialogue between Jesus and Martha is framed with the help of the following aspects: Jesus' *command* to remove the stone (v. 39a), Martha's unbelief and *evidentialist statement* about the stench and the span of days (v. 39b), and Jesus' *question* about her unbelief that hinders her to see the glory of God (v. 40; cf. Painter, 1993: 371–2).¹⁵⁵ The *prayer* at

148 Cf. Dodd, 1960: 367; Witherington, 1995: 204; Bruce, 1983: 247–8; Beirne, 2003: 129–30; Kremer, 1985; Nicol, 1972: 37–9.

149 Refer to Painter, 1992: 372.

150 Brant (2011: 176; cf. Segovia, 2007: 182; Schnackenburg, 1980: 2:339–40) is of the opinion that, “Jesus then prays for the first of three times. All three prayers use the address Father (see 12:27–28; 17:1–25), a feature common to Jewish prayers in which the afflicted or persecuted appeal for mercy or forgiveness (e.g., *Jos. Asen* 12.8–15; Sir 23:1; Mark 14:36), but this is where similarities end.”

151 See Mlakuzhyil, 1987: 215; Moloney, 2005: 230; Schnackenburg, 1980: 2:339–40.

152 Many commentators cite Basil (c. 330–379 CE), who, supposing that the graveclothes bound Lazarus so tightly that he could not possibly, by himself, emerge from the tomb, speaks of ‘a miracle within a miracle.’

153 It can also be considered as an “order.” Cf. Bruce, 1983: 247–8.

154 She stands here as one who provides evidences or details. Cf. Bruce, 1983: 247–8; McGregor, 1928: 251–2.

155 See Coloe, 2007: 85; Bruce, 1983: 247–8; Beirne, 2003: 129; Kremer, 1985.

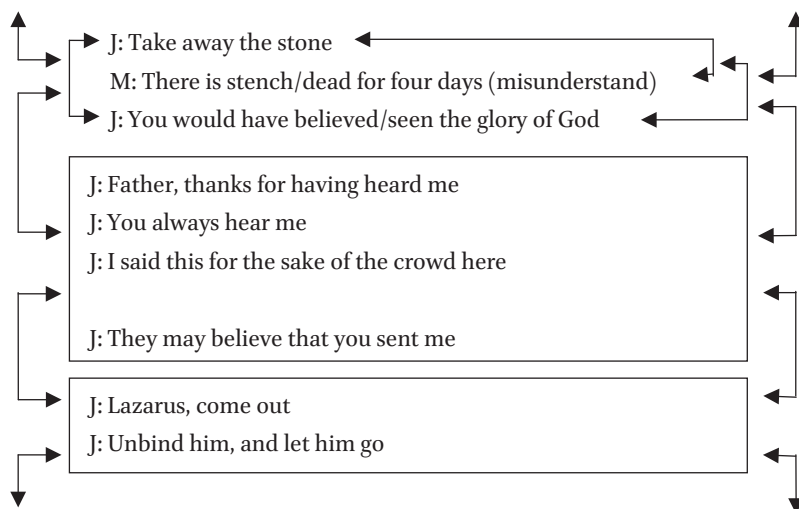


FIGURE 49 The dialogue interaction of the sixth exchange.

vv. 41b–42 serves at another level. It is a communication from the downward-world to the upward-world, a prayer in form and essence (cf. McGregor, 1928: 252; Neyrey, 2007: 200–1).¹⁵⁶ The implicit nature of the Father-and-Son conversation is revealed through the vocal prayer of Jesus and the unvocal miracle of resurrection. The utterance of Jesus in v. 43b can be categorized as an *utterance of authority*.¹⁵⁷ The implicit dialogue nature of the saying of Jesus is revealed through the narrative note in v. 44 (i.e., “the dead man came out”). The sixth exchange ends with a miraculous scene and a *command* of Jesus to the crowd (v. 44b; cf. Brant, 2011: 177). Thus the four-tier development of the dialogue is plotted within a three-tier (i.e., *beginning-middle-ending*) rhetorical sequence (see Figure 49).

The divergent sub-forms of Jesus’ utterances are forceful and promise-fulfilling in tone. While the expression of Jesus in v. 4 remains as a *promise*, the final expression in v. 40 *fulfills* the *promise* (cf. Dodd, 1960: 366–7;

¹⁵⁶ Neyrey (2007: 201) states that, “In terms of communication theory, senders (mortals) send messages (petition and praise) to receivers for distinct purposes. Whatever its form, prayer is always addressed to God and aims to have an effect on, or to further interaction with, God.” Neyrey identifies it as an ‘interactional prayer.’ Also refer to Bultmann, 1971: 407–8; Brown, 1986: 436; Brant, 2011: 176–7.

¹⁵⁷ Brant (2011: 177) says that, “The volume with which Jesus speaks can be heard from the grave and dramatizes the story told in the *paroimia* of the good shepherd (10:3).”

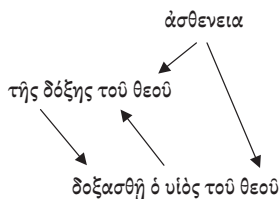


FIGURE 50

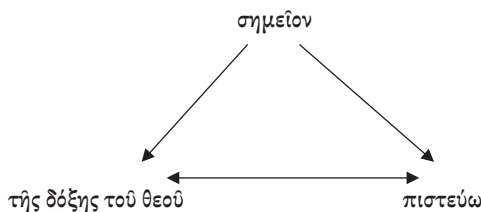
Illness-and-the Glory of God/Son.

FIGURE 51

Sign-Glory-Faith dynamism.

see Figure 51).¹⁵⁸ The first *glory-utterance* in v. 4 forms an *inclusio* with the second *glory-utterance* in v. 40 (cf. Keener, 2003: 2; 848–50).¹⁵⁹ The dialogue as a whole comes to a complete circle (and to a *flashback*) here as at the beginning Jesus proposes the manifestation of God’s glory and here that comes to a reality (cf. Nicol, 1972: 37–9).

Jesus fulfilled his prophetic statement that Lazarus’ illness is for God’s glory, so that the Son of God may be glorified through it (v. 4; cf. vv. 40–44; cf. Coloe, 2007: 85; see Figure 50). It is done irrespective of his interlocutors’ unbelief and misunderstanding nature. The exchange as a whole begins in the form of an *explicit dialogue* between Jesus and Martha, and then it turns to be *implicit dialogues* (vv. 41b–42, 43b, and 44c).¹⁶⁰ The speech-sections in vv. 43–44 are made up of Jesus’ utterances of *command/order* to Lazarus and his interlocutors (cf. Nicol, 1972: 37–9). Jesus’ usage of *commands* (vv. 39a, 44b), *question* (v. 40), *loud utterance* (v. 43), and *prayer* (vv. 41b–42) are antithetical to Martha’s *unbelief-oriented and evidentialist utterance* (v. 39b) units. The *dialogue to action movement* of the exchange (and also of the entire episode) establishes the profoundest *irony* of the extended Johannine story, i.e., Jesus’

¹⁵⁸ Cf. Bultmann, 1971: 407–9.

¹⁵⁹ Maniparampil (2004: 229; cf. Moloney, 2005: 231) says that, “The reference to ‘glory’ in the dialogue with Martha makes an *inclusio* not only with the beginning of this episode (11:4), but with the very beginning of signs (2:1–12).”

¹⁶⁰ Strachan (1941: 241) is of the view that, “The story as we have it, is best understood as a striking example of Christian midrash.”

act of giving life leads to his life being taken away from him (cf. O'Day, 1986: 63–77; McPolin, 1979: 115–28).¹⁶¹

The analysis of the content and form of the speech-units discloses several factors at the functional level. The narrator, here, begins with an explicit dialogue between Martha and Jesus (vv. 39–40), develops through a prayer (vv. 41b–42), and ends with two implicit dialogues (vv. 43–44). As one of the trends of the gospel, here, the explicit dialogue (vv. 39–40) turns to seams of implicit dialogues (vv. 41–42, 43, 44b; cf. Strachan, 1941: 239–42; Bultmann, 1971: 407–9). The narrator includes Jesus' *question* in v. 40 to serve at different levels: *first*, to show Martha's immature faith; *second*, to make the reader aware of the connection between "belief" and "the Glory of God/Jesus"; and *third*, to place the story within an inclusion of glory (vv. 4 and 40; cf. Witherington, 1995: 204; Greimas, 1987: 63–83).¹⁶² Jesus' response to Martha in v. 40 takes the attention of the reader back to his first utterance in v. 4 (cf. Neyrey, 2007: 202; Coloe, 2007: 85).¹⁶³ Sproston North (2001: 156) says that, "The phrase returns us to the programmatic v. 4 where Jesus had pronounced that Lazarus' illness was ὁ ἕρως τῆς δόξης τοῦ θεοῦ."¹⁶⁴ While his interlocutors are in perplexity about the source of Jesus' sign-performing power, his prayer in vv. 41–42 reveals the Father-Son relationship status, Son's authority to perform signs, and the power that leads people toward faith (cf. Moloney, 2005: 232).¹⁶⁵ The narrator actualizes a good climax for the episode by way of intertwining the explicit and implicit dialogues and dramatic aspects together (cf. Dodd, 1960: 365–7; Tan, 1993: 50–89).¹⁶⁶ Thus the explicit-to-implicit dialogue development in vv. 39–44 functions as a revelatory, fulfillment-centric, faith-affirming, glory-actualizing, sign-performatory, and dramatic exchange (cf. Stibbe, 1993: 120–8; Nicol, 1972: 37–9). The reader of the story travels through suspense and reaches to surprise

161 Stibbe (1993: 126; cf. Schnackenburg, 1980: 2:338–40) says that, "The profoundest irony is the fact that Jesus' act of giving life leads to his life being taken away from him."

162 Cf. Beasley-Murray, 1987: 194; Brodie, 1993: 396–7; Burke, 2003; Von Wahlde, 2010: 510–2; Conway, 1999: 149–50.

163 Keener (2003: 2:849) states that, "the glory was the divine purpose for which Lazarus had died; that Jesus might be glorified (11:4), ultimately by the cross."

164 Sproston North (2001: 156) further comments that, "Thus, the glory to be seen by the faithful in this final sign (cf. 2:11) is now defined as Jesus' God-given power to raise the dead and give life (vv. 25–26; cf. 5:21)."

165 Strachan (1941: 239) states that, "Verses 41, 42 seem to mean that the prayer of Jesus was unnecessary for Himself, and is made only *for the sake of the multitude which standeth around.*"

166 Moloney (1998: 322; cf. Brown, 1968: 419) states that, "In John 11:1–12:50, Jesus turns toward 'the hour.'"

and comes to the understanding that Jesus is an emissary from God, performer of signs with his very utterances, one who has authority from above, and one glorifies the Father and himself through signs.

Seventh Exchange (11:45–53)

The central section of the episode ends with the sixth exchange and in the seventh exchange an antagonistic movement and a related dialogue are at view. The narrator speaks about the revelation of God's/Jesus' glory through the sign of Lazarus' resurrection (vv. 1–44) and the resultant schism among the Jews (vv. 45–53). While many believed in Jesus, some others went and reported the events to the chief priests and the Pharisees (vv. 45–46; cf. Ridderbos, 1987/1997: 407).¹⁶⁷ The dialogue begins with a question of frustration from the part of the chief priests and the Pharisees (v. 47a). The reason for their frustration is expressed at the authoritative and political levels. The main interlocutors of the dialogue are the chief priests and Pharisees, and especially Caiaphas the High Priest (vv. 49b–50; Dodd, 1968: 58–68).¹⁶⁸ This dialogue develops within the Sanhedrin over against Jesus and his crowd-pulling sign performances.¹⁶⁹ Jesus' performance of many signs, increasing number of people's following, and the consequences that may bring to the political scenario (like the coming of Romans, and destruction of the temple and the nation) are main reasons behind their dialogue (vv. 47b–48; cf. Keener, 2003: 2:856–7). Caiaphas' proposal of Jesus' death as a solution for the dilemma is the climax of it (vv. 49b–50; cf. 2 Mac 7:37–38; see Talbert, 1992: 177; see Figure 52).¹⁷⁰ Thus Jesus' life-giving sign performances, especially of Lazarus' resurrection, resulted in his own life being at risk.

Two themes of the utterance units, πιστεύουσιν (v. 48) and ἀποθάνη (v. 50), are very important to understand the content of the speech units (cf. Umoh, 2000: 42–5; Ridderbos, 1987/1997: 407–9).¹⁷¹ The dialogue at vv. 47b–50 is

167 Brant (2004: 38; cf. Bultmann, 1971: 409–10) mentions the positive and negative reactions to Jesus' words and actions (4:28, 40, 45; 5:8–10; 6:14, 60; 7:43; 11:45–53).

168 Refer to Stibbe, 1993: 130–1; Brant, 2011: 177–80; Dodd, 1960: 367–8; Salier, 2004: 120–2; Moloney, 1998: 343; Köstenberger, 2004: 351; Witherington, 1995: 205; Pryor, 1992: 49.

169 See Carson, 1991: 420; Köstenberger, 2004: 348; Smith, 1999: 229.

170 Brant (2004: 60) points out about the aspect of legal necessity in 11:47–50 and 12:19. Wallace (1996: 387) considers that the usage ὑπὲρ gives a substitutionary force to the soteriologically significant text in v. 50. Also refer to Rom 9:3; Gal 3:13; Phile 13; Bultmann, 1971: 409–12; Pryor, 1992: 49; Umoh, 2000: 55; Segovia, 2007: 182.

171 Umoh (2000: 43) states that, “to believe (πιστεύουσιν) in Jesus has a negative connotation (in the present context). The Sanhedrin members evaluate it as the possible cause of disaster for them and the whole people that they control.”

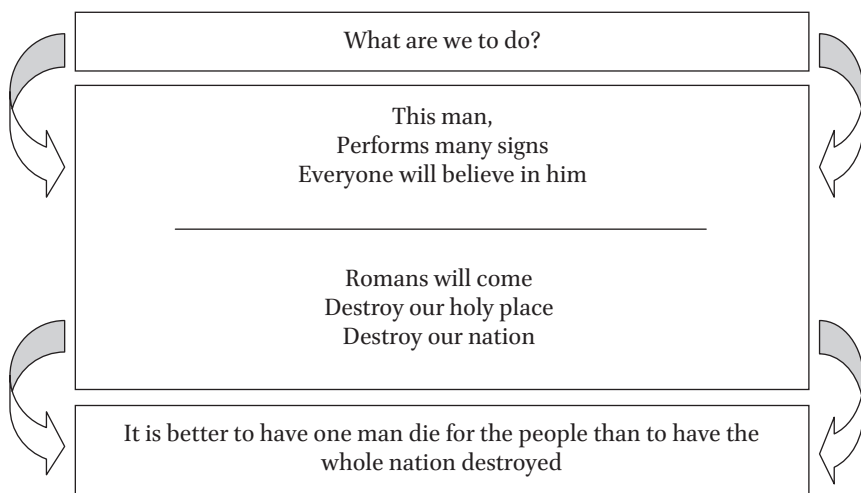


FIGURE 52 The dialogue interaction of the seventh exchange.

framed within a narrative *inclusio* of συνήγαγον (47a) with συναγάγει (v. 52b).¹⁷² Umoh (2000: 41–2; cf. Patte, 1990: 14–5) states that, “V. 47 begins the new narrative section properly. The unit is structurally framed by the word συναγειν occurring in v. 47a and v. 52b respectively, thereby forming an *inclusio*.” A larger *inclusio* is formed between prophecy of Jesus about God’s/his glorification in the first exchange (v. 4) and Caiaphas’s prophecy against the glorified Jesus in the last exchange (vv. 49b–50; cf. Ridderbos, 1987/1997: 407–9).¹⁷³ The dialogue begins with a *question* and an *authoritative/political* speech of the chief priests and Pharisees (vv. 47b–48) and ends with the *prophetic utterance* of Caiaphas (vv. 49b–50; cf. Windisch, 1993: 36).¹⁷⁴ While the chief priests and Pharisees present an *issue* (vv. 47b–48), Caiaphas attempts to suggest a *solution* (vv. 49b–50).¹⁷⁵

¹⁷² Stibbe (1993: 129) observes a chiasmic structure in vv. 45–54 as follows: A = The reaction of the Jews to Jesus (vv. 45–46); B = The gathering together of the Sanhedrin (vv. 47–48); C = Caiaphas’ prophecy (vv. 49–50); B’ = The gathering together of the children of God (vv. 51–53); A’ = The reaction of Jesus to the Jews (v. 54).

¹⁷³ See Moloney, 2005: 233; Bultmann, 1971: 409–10; Pryor, 1992: 49; Pancaro, 1975: 122–5.

¹⁷⁴ Smith (1999: 229) says that, “the complaint about Jesus’ many signs relates not to the uniquely Johannine portrait of Jesus but also to the Jewish expectation to which the portrait answers.” Cf. Umoh, 2000; Sproston North, 2001: 58–101; Duke, 1985: 87; Witherington, 1995: 205; Strachan, 1941: 245; McGregor, 1928: 255–7.

¹⁷⁵ Duke (1985: 86–7; cf. Neyrey, 2007: 204–5; O’Day, 1986b: 3–32) notices “an unconscious foreshadowing of what is properly called an *irony of events*.” Also see Duke, 1985: 50, 87–9, 90–1, 92, 106, 112–13, 136, 144–5; Brown, 1966: 1: cxxxvf; Brant, 2011: 179–80; Neyrey, 2007: 204–5; Keener, 2003: 2:855; Painter, 1993: 374.

The *official* or *authoritative* dialogue of the seventh exchange is more decisive and severe than any other antagonistic attempts so far (cf. Smith, 1999: 228–32).¹⁷⁶ The dialogue has a *frustrated question-and-reason* to a *solution* format (see Figure 52). The talk units play a vital role to decide the form of the dialogue within the larger framework of the episode.

The seventh exchange functions as an appendix to the Lazarus episode and that attunes the entire narrative to the plot structure of the macro-dialogue.¹⁷⁷ Our study on the content of the dialogue leads us to think about the antithetical function of the seventh exchange (cf. Tan, 1993: 50–89). The lead man in the first six exchanges, Jesus, and the lead man in the seventh exchange, Caiaphas, and their utterances and activities introduce a contrast. Jesus' prophetic statement in v. 4, its fulfillment in v. 40, and the subsequent event of the resurrection of Lazarus (vv. 41–44) prompted Caiaphas for his prophetic utterance in vv. 49b–50 (cf. Dodd, 1968: 48–58). In the last exchange (vv. 45–54), the narrator takes control of the discussions and tells the reader the consequences of the event that took place in the previous six exchanges (cf. Moore, 1989: 71–107; Reinhartz, 2001: 17–31).¹⁷⁸ As Stibbe (1993: 129; cf. Talbert, 1992: 176–8) states, John 11:45–54 is crucial to the plot of John's story. The sign of Lazarus' resurrection reveals the Glory of God. While John the narrator reports that "many of the Jews . . . seen what Jesus did, believed in him" (v. 45), the characters tell that "this man [Jesus] is performing many signs . . . everyone will believe in him" (vv. 47b–48; cf. Ridderbos, 1987/1997: 407–8).¹⁷⁹ Thus a functional sequence of *sign-glory-belief* is emphasized both at the narrative and at the character levels. The narrator communicates the resultant consequences (vv. 45–47a), the council decisions (vv. 51–53), and Jesus' fleeing from the scene (v. 54; cf. Smith, 1999: 228–32; Von Wahlde, 1982: 51–2). The dialogue-section (vv. 47b–50) is placed between the resultant consequences (vv. 45–47a) and council decisions (vv. 51–53). The dialogue in vv. 47b–50 functions as a reaction to the *sign-glory-belief* language of the Lazarus story. Thus the episode

176 It is a very decisive dialogue from the part of the Sanhedrin due to the challenges they were facing from Jesus. The relationship was hardening between Judean society and the antisociety of Jesus. Neyrey (2007: 2006) observes that, "The rising of Lazarus causes Jesus' fame to skyrocket, which the council correctly interprets: 'This man performs many signs . . . everyone will believe in him' (11:47–48). As Jesus increases in fame and respect, they proportionately decrease." Cf. Bultmann, 1971: 410–2.

177 Mlakuzhyil (1987: 215) considers vv. 45–53 as the "consequence of the miraculous action."

178 It can be considered as an "Appendix" to the previous six exchanges. Cf. Brodie, 1993: 398–400.

179 As in the case of some of the previous instances, both Jesus' words and deeds divided the Jews. Cf. 6:14–15; 7:10–13, 45–52.

ends with ironic tones and dramatic flavours (cf. Elam, 1980: 135–91; Hitchcock, 1923/1993: 15–24).¹⁸⁰

Meso-Analysis

At the *meso*-level, we will explore the way the narrator interconnects different exchanges to form the current episode. Our attempt to foreground the dialogue with the help of a polyvalent analysis provides the following insights. Divergent dialogue forms are employed by the narrator to lead the whole discussion toward the central topic (cf. Denning-Bolle, 1992: 69–84; Schaeffer, 1988: 387–95). Exchange one (vv. 3–4) has an *indirect dialogue* that is propositional as it proposes about the forthcoming revelation of glory (v. 4; cf. McGregor, 1928: 244–6; Talbert, 1992: 171–2). Exchange two (vv. 7–16) is *antithetical* and *argumentative* in essence as the ‘inside group’ rebels against the plan of the protagonist (see Skinner, 2009: 42–55). But the protagonist reveals and fulfills his plan and purpose irrespective of his interlocutors’ misunderstanding nature. The narrator here uses a *statement-misunderstanding-clarification formula* as the basic literary phenomenon for the argumentation (cf. Dodd, 1960: 363; Neyrey, 2007: 194). Exchange three (vv. 21–27) is *self-revelatory* as Jesus reveals his personal identity as the “I am,” “the resurrection,” and “the life” (vv. 25–26), and it further reveals the identity of Jesus as the Messiah, the Son of God, and the one coming into the world through his interlocutor’s confession (v. 27; cf. Painter, 1993: 273; Ball, 1996: 101–9).¹⁸¹ As in the case of the second exchange, in the third also the narrator employs a *statement-misunderstanding-clarification formula* as the central tenet (cf. Anderson, 2007: 141–58; Ellis, 1984: 7–8).

Subsequently, exchange four (vv. 28–29) is introduced as an *implicit dialogue* that sustains an *information-action-verbal interaction pattern* (cf. Neyrey, 2007: 195–6; Talbert, 1992: 172). Exchange five (vv. 32b–37) begins in the form of an *implicit dialogue* (v. 32b), progresses through a *question-and-answer dialogue* (v. 34), and ends as a *sub-dialogue within the exchange* (vv. 36–37; cf. Bridges, 1991: 146). The fifth exchange focuses more on the dramatic moments and sentiments of the characters with the help of the utterance units and the narratives. All these elements facilitate tension within the episode (cf. Bultmann,

¹⁸⁰ See Stibbe, 1993: 130–1; Hägerland, 2003: 309–22.

¹⁸¹ McGregor (1928: 248–9) says that, “Jesus replies that ‘the resurrection’ and ‘the life’ which it guarantees, are not future but present, not doctrines but facts, not events in time but states conditional upon a *personal relationship*.”

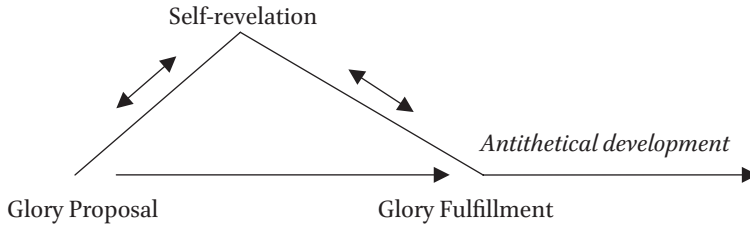


FIGURE 53 The plot-development of the episode.

1971: 405–7; Keener, 2003: 2:845–8).¹⁸² The sixth exchange (vv. 39–44) has a four-tier dialogue that keeps both the *explicit* and *implicit* features. It is a *dialogue of fulfillment* (vv. 39–40) as well as a *flashback exchange* that sustains a *dialogue-to-action format* (cf. Bultmann, 1971: 394–412; Nicol, 1972: 37–8, 47, 60, 75, 109–10).¹⁸³ The seventh exchange (vv. 47b–50) can be characterized by its *antithetical* features and its development ‘from a belief-centered *issue* to a death-centered *solution*’ (cf. Thompson, 2008: 233–44).¹⁸⁴ In the process of the exchange development, the fourth exchange functions in the form of a turn-taking narrative as it directs the attention of the reader from the vocal level interactions of the first three exchanges to the action-oriented levels in the fifth and sixth exchanges. The seventh exchange functions as a *dialogue addendum* to the Lazarus episode (cf. Strachan, 1941: 236–7).

The first exchange proposes the forthcoming glory of God/Jesus by means of Lazarus’ resurrection and the sixth exchange actualizes the proposal. In the third exchange Jesus reveals his identity as the resurrection and life and his interlocutor comes to know that Jesus is the Messiah, the Son of God, and the one coming into the world (cf. Bultmann, 1971: 402–3; Talbert, 1992: 171–6). The seventh exchange is *antithetical* as it develops over against Jesus’ revelation and glorification. The overarching theme of the dialogue is Jesus’ revelation as the “I am” and the “resurrection and life,” and that comes at the centre of the episode (cf. Ihenacho, 2001: 3–19, 293–366; Ball, 1996: 101–9, 156–61). This development of the dialogue forms a ‘pedimental’ structure within the episode

¹⁸² Refer to Bridges, 1991: 146.

¹⁸³ Refer to Dodd, 1960: 363.

¹⁸⁴ Both the second and the seventh exchanges are antithetical in nature. While the second exchange pictures the rebellious and misunderstanding character of the disciples, the seventh discusses about the antithetical movement of the Jews over against the Jesus movement.

(see Figure 53).¹⁸⁵ The saying of Jesus in v. 4 functions in two ways within the larger story: *first*, the statement holds the story as a whole and finally connects well with the glory-statement of Jesus to Martha in the sixth exchange (v. 40); and *second*, the prophetic nature of the statement at the beginning of the episode forms an *inclusio* with the prophetic statement of Caiaphas in the seventh exchange (vv. 49b–50; cf. Windisch, 1993: 34–7).¹⁸⁶ Thus the narrator opens up the prophetic, revelatory, and glory-focused nature of the story in the first exchange itself and that further progresses in the succeeding exchanges.¹⁸⁷

The plot-structure of the entire episode can be understood as follows. While the first two exchanges (vv. 1–6, 7–16) form a *beginning* to the episode through the proposition of glory and the preliminary dialogues, the third and the fourth exchanges (vv. 17–27, 28–29) form a *middle* by way of a dialogue between Jesus and Martha where Jesus' self-revelation and Martha's identification of the Messiah are testified. The fifth and the sixth exchanges (vv. 30–37, 38–44) form the *ending* of the episode through the glory fulfillment. Thus, the narrator keeps a *beginning-middle-ending* plot development for the episode (cf. Lincoln, 2008: 211; Torrance, 2008: 245–62).¹⁸⁸ But the short exchange at the centre, i.e., vv. 28–29, functions as a transitional exchange as it connects the dialogue-centric first half with the action-centric second half. This format is helpful in understanding the *dialogue-to-action* plot structure of the episode (cf. Brooks, 1984: 3–61).¹⁸⁹ In that sense, exchange seven (vv. 45–53) can be better understood as an addendum to the six exchanges. This general frame of the episode is used to reveal Jesus' identity progressively as the resurrection and the life (cf. O'Day, 1986: 1–2; Coloe, 2007: 83–103). The 'sign' language of the episode is performative, glory-focused, and belief-beckoning.¹⁹⁰ The seven-exchange structure is filled with dynamic talk-and-action involvements (cf. Harrop, 1992: 10–6; Barry, 1970: 10–51). The first six exchanges develop as a

185 Press (2007: 62) states that, "Plato seems to have given most of his dialogues what has been called a 'pedimental' structure; that is, like the triangular architectural structure of the upper part of Greek temples that rise to their high point in the middle."

186 At the beginning of the story, the narrator points out two things: *first*, the illness of Lazarus is for God's glory; and *second*, God's glory is the glory of the Son of God (v. 4).

187 Stibbe (1993: 124; cf. Brant, 2011: 170–79) points out that, "each phase of this plot sequence is dynamic; it includes a sense of movement from one place to another."

188 Refer to Stibbe, 1993: 122; cf. Stibbe, 1994: 32–53.

189 Dodd (1960: 363; cf. Culpepper, 1983: 141) says that, "we are to recognize in this pericope a special variation upon the regular Johannine pattern of sign + discourse."

190 This story is considered as a 'sign' and the last of the seven. The story's thematic emphasis on "God's glory" within an inclusion is decisive for determining its form. For more details about the use of 'performative language' in John, refer to Van der Watt, 2010: 139–67.

promise-to-fulfillment dialogue centering on the theme of revelation of God's glory (cf. Coloe, 2007: 83–103).¹⁹¹ This framework is instrumental for the narrator to lead his reader from suspense to surprise.

The gradual growth of “belief language” is one of the conspicuous features of the narrative (vv. 15, 25, 26, 27, 40, 42, 45, 48). Belief works in two ways in relation to God's glory within the episode: *first*, Martha was asked to believe beforehand in order to see the glory (v. 40); and *second*, many Jews believed after Jesus revealed his glory (vv. 45–46).¹⁹² The recurring πιστεύω-language of the narrative can be understood only in relation to the δόξα-language. The πιστις- and δόξα-languages of the narrative coupled with the *revelatory motif* are demonstrative and performative in essence (cf. Brant, 2011: 170–9; Witherington, 1995: 196–205). Jesus' revelation of God's glory for the sake of his disciples' belief is the very essence of this dramatic narrative (cf. Culpepper, 1983: 94). A glory-focused revelatory master plan is set from the beginning and finally reaches into its fulfillment at the climax of the episode (cf. Schneiders, 2002: 191–2; Ridderbos, 1987/1997: 386–407). In the overall movement and tone of the utterances, Jesus' utterances almost always maintain *illocutionary force*. Jesus' utterances are forceful, forward-looking, target-oriented, and promise-to-fulfillment developmental within the episode.¹⁹³ The *content, form, and function* of the dialogue direct the reader towards a *glory-focused revelatory dialogue*.¹⁹⁴ The dialogue's dramatic climax and the ironical events lead the reader toward the forthcoming events with anticipation (cf. Pryor, 1992: 47–50).¹⁹⁵ John's dialogue has the effect of a *face-to-face* and *heart-to-heart* language (cf. Van Dijk, 1976: 23–55; O'Day, 1987: 11–3). It is ironical that: *first*, one's glory is another's shame; and *second*, one [group] attempts to cease the glory of 'other' in order to retain their glory (cf. vv. 45–53).¹⁹⁶ These various literary features of the story are rhetorical and they seize the attention of the reader toward the protagonist and his interlocutors (cf. Falk, 1971: 42–50; Nichols, 1971:

191 Stibbe (1993: 123) sees a U-shaped plot for the entire episode.

192 Neyrey (2007: 204) points out the irony of the revelation of glory as follows: “The sign that manifests his [i.e., Jesus'] glory to many excites only envy in others.”

193 Refer to Zimmermann, 2008: 82.

194 Jesus' *illocutionary utterance* at the beginning of the narrative directs both the interlocutors and the reader toward its fulfillment. Umoh (2000: 43; cf. Ihenacho, 2001: 3–19, 293–366) says that, “the principal actor, Jesus, encourages people to believe in him (vv. 1–45), not because he wants political control over them, but because he wants them to have eternal life (vv. 25, 26); or to see the glory of God and to have a share in the resurrection.”

195 See Moloney, 1998: 335; Brown, 1966: 435–7; Neyrey, 2007: 192–207; Culpepper, 1983: 94.

196 By the end of the story, the council's decision is to cease the glory of Jesus in order to retain their glory.

130–41). The narrator of the story is capable enough to channelize the attentiveness of the reader toward the positive power that generates *faith* in him (cf. Eco, 1979: 3–43; Vorster, 2009: 505–78).¹⁹⁷ Thus the narrator's impressive entry into the life of the reader and the reader's attentiveness to the narrative world energize a wider dialogue within and beyond the *black-and-white* textual horizon (cf. Warren and Wellek, 1955: 181; Kennedy, 1984: 3–38).¹⁹⁸

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- 197 The narrator's *point of view* about the episode and its characters reflects/reveals through the narrative-and-dialogue dynamism. Cf. Resseguie, 2005: 167–96; Tovey, 1997: 44–68; Culpepper, 1983: 15–49.
- 198 Dodd (1960: 363; cf. Tovey, 1997: 35–6; Felton and Thatcher, 2001: 209–18) says that, “these dialogues could not stand by themselves. They need the situation in order to be intelligible, and they not only discuss high themes of Johannine theology, but also promote and explain the action of the narrative.”

A Conflict-centric Dialogue as a Conclusion (11:54–12:50)

The dialogue of John 11:54–12:50 has a complex character. As it is the last episode of the Book of Signs, it requires a careful analysis in order to see how the first part of the larger Johannine narrative concludes and to know how it opens way for the Book of Glory. The setting, content, form, and function of the episode will be analyzed in the following discussion.

Setting of the Dialogue

The setting of 11:54–12:50 develops from one context to the other (cf. Tolmie, 1999: 105–13; Nussbaum, 1986: 170).¹ In 11:54, the narrator reports that Jesus “no longer walked openly among the Jews” (cf. 7:4), “but went from there to a town called Ephraim in the region near the wilderness,” and “remained there with his disciples” (cf. Strachan, 1941: 246; McGregor, 1928: 257).² In 11:55, he further indicates the forthcoming Passover (11:55).³ Mostly the narrative is set within the pre-Passover events and dialogues.⁴ The overall narrative reveals a *ceremonial-* and *religious-setting* as the events unfold during the Passover season (cf. Resseguie, 2005: 87, 113–4).⁵ The major geographical locations covered here are Ephraim, Jerusalem and Bethany (see Resseguie, 2005: 87). The exchanges are delineated with the help of the following setting descriptions. *First*, the episode begins with details of dual-settings (i.e., *geographical/*

1 Chatman (1978: 138–41; cf. Powell, 1990: 69) says the demarcation between settings and characters (both of which he calls ‘existents’) is not a simple line but a continuum.

2 Keener (2003: 2:858; contra. Brant, 2011: 178) says that, “‘Ephraim’ (11:54) was in Samaritan territory, hence that Jesus took refuge there with his friends from Samaria (4:40). This is possible, though probably only the former Palestinian Jewish Christians in the community would understand the geographical allusion.”

3 Bultmann (1971: 413; cf. Strachan, 1941: 246) says that, “V. 55 makes the chronological statement that the Passover feast is impending; the pilgrims are streaming to Jerusalem, and that early enough to undertake the necessary Levitical purifications.”

4 Refer to Bruce, 1983: 252.

5 Strachan (1941: 246) says that, “The pilgrims stood in the precincts where they came for purposes of purification.”

topographical and *religious/architectural*; 11:54–57).⁶ While Jesus stays with his disciples in a town called Ephraim in the region near the wilderness, the Jews eagerly wait for his arrival in the temple at Jerusalem. Though the multitudes are not sure about the coming of Jesus to the temple, the authorities are preparing themselves for his arrest.⁷ Stibbe (1993: 131) says, “The *anabasis* or ascent to Jerusalem by the many people in v. 55 can be interpreted at a deeper level. The hour of Jesus’ *anabasis*, his return and ascent to the Father via Calvary, has now arrived.”⁸ *Second*, 12:1–11 identifies a *homely/architectural* (home of Lazarus), *geographical* (Bethany), and *ritualistic* (anointing; cf. Resseguie, 2005: 87–120; Brant, 2011: 179–80) setting. A reader can notice the way the *celebrative* mood, on the one hand, and the *antagonistic* mood, on the other, develop side by side within the plot structure of the exchange. Though the events of the second exchange happen away from Jerusalem (i.e., in Bethany) and it forms an interlude between the first and the third exchanges, its setting is integrally connected to the previous episode (i.e., 11:1–53; cf. Neyrey, 2007: 208; Dodd, 1960: 368–70).⁹ *Third*, the setting of the larger but complex exchange of the narrative is *festive/religious*,¹⁰ *architectural*,¹¹ *ceremonial* and *processional* (12:12–36a; cf. Smith, 1999: 235–41).¹² *Fourth*, a setting is introduced in 12:36b–50 about which there is not much indication.¹³ But the fourth exchange is set as the concluding section of the entire Book of Signs. This general understanding of the setting of the episode may help the reader to focus on various events and dialogues within the complex climax of the first half of the gospel.

6 See Beasley-Murray, 1987: 205–6; Painter, 1993: 374–5; Neyrey, 2007: 207.

7 Bultmann (1971: 413–14) states that, “As at the feast of Tabernacles (7:11–13), so now also the crowd is accupied with the question, ‘Will Jesus come?’ People incline to the opinion: ‘Certainly not! For everybody knows—so v. 57 in this context is to be understood—that the authorities have given command for his arrest.’”

8 Stibbe (1993: 131; cf. Brown, 1966: 445–6) further says that, “The double mention of the third and final Passover of the gospel in 11:55 prepares the reader for the sacrifice of Jesus at Golgotha.”

9 Refer to Smith, 1999: 232; Brown, 1966: 452–4; Moloney, 1998: 347–50; McGregor, 1928: 258–61.

10 The events unfold during the pre-festival period (12:12). Cf. Carson, 1991: 424–31; Resseguie, 2005: 87.

11 The events of exchange three are happenings around the temple. The Jews’ “went out to meet Jesus” can only be understood in relation to the temple at Jerusalem. See Resseguie, 2005: 87; Talbert, 1992: 179–87.

12 Refer to Malina and Rohrbaugh, 1998: 204.

13 See Malina and Rohrbaugh, 1998: 213; Beasley-Murray, 1987: 215; Neyrey, 2007: 220; Köstenberger, 2004: 387–8.

Micro-Analysis

First Exchange (11:54–57)

The first exchange (11:54–57)¹⁴ of the episode introduces a discussion concerning the pre-Passover events and a dialogue that takes place at the Jerusalem temple.¹⁵ The narrator continues his discussion until the break in v. 56b. After introducing the conversation among the people and reporting its core content in v. 56b, the narrator again takes control in v. 57. In the narrative section in vv. 55–56a, the narrator deciphers the context of the event,¹⁶ the journey of the Jews, the purpose of their journey,¹⁷ their search for Jesus, and their initiative for a dialogue.¹⁸ The expression ἔλεγον μετ' ἀλλήλων in v. 56a informs the reader concerning a dialogue that took place within the community.¹⁹ Moloney (1998: 348) sees the narrative mechanism of the exchange in the following way: “As ‘the Jews’ plot to slay Jesus (cf. 11:53), the people prepare for the Passover.” As elsewhere, here too the Jews’ plotting against Jesus is obvious (v. 57; cf. v. 53). In v. 56b, the narrator broaches trends of a *community dialogue* concerning Jesus in his absence. The temple of Jerusalem is the appropriate setting for such a dialogue.²⁰ The narrator’s tendency to recapitulate dialogues and to introduce the representative voice or the kernel points is obvious here. The content of the dialogue is excerpted in v. 56b. The questions like “What do you think? Surely he will not come to the festival, will he?” are at the centre of the

- 14 Talbert (1992: 179; cf. Bultmann, 1971: 412–4) observes that, “After an introduction (11:55–57) that locates the events near Passover, the unit falls into two parts built around *first*, two days (12:1–11 and 12:12–36) and *second*, two conclusions (12:37–43 and 12:44–50).”
- 15 Wallace (1996: 561; cf. Smith, 1999: 232) says that, “John uses *hieron* ten times, all with reference to the general structure (2:14, 15; 5:14; 7:14, 28; 8:20, 59; 10:23; 11:56; 18:20).”
- 16 Passover is one of the three pilgrim festivals for which men were required to travel to Jerusalem. This is the third and final Passover mentioned by John (cf. 2:13, 23; 6:4; see Köstenberger, 2004: 354).
- 17 Beasley-Murray (1987: 208; cf. Strachan, 1941: 246; Bruce, 1983: 253; Hoskyns, 1947: 412–3; Witherington, 1995: 206) says that, “‘Consecration’ for the festival is in harmony with the Israelite ceremonial system. The period of cleansing, for such as needed it, was one week. Num 9:9–11 ordains that one unclean must still keep the Passover, but a month later.”
- 18 Brown (1966: 445–6) says that, “These verses constitute a transition to the following scenes. The similarity of vv. 56–57 to 7:11, 13, suggests that an editor may be reusing traditional material from a variant account to create the transition.”
- 19 Cf. Hoskyns, 1947: 412–3; Robertson, 1932: 211–2; Gaebelein, 1936: 215–8; Lindars, 1972: 411–2; Barrett, 1978: 409–10.
- 20 Wallace (1996: 561) says that, “John uses ἱερόν ten times, all with reference to the general structure (2:14, 15; 5:14; 7:14; 7:28; 8:20, 59; 10:23; 11:56; 18:20). His use of ναός is restricted this pericope (2:19, 20, 21).”

conversation.²¹ As Brant (2011: 179) rightly says, “With the use of double negatives, the crowd implicitly articulates what the political climate is.” Alongside of that, the narrative shows aspects of dialogue trends. In v. 54, the narrator mentions that Jesus went to Ephraim and remained there with the disciples (cf. Schnackenburg, 1980: 2:351). The implied reader of the narrative can infer the usual tendency of interaction between Jesus and the disciples in the wilderness area.²² Moreover, in v. 57 the narrator describes the strict order of the chief priests and the Pharisees.²³ Their ἐντολὰς is aimed to gather information from the public concerning Jesus.²⁴ While the reader can only conjecture the possibility of a dialogue in v. 54, he can notice the way verbal exchanges are abbreviated in vv. 56b and 57. In the first exchange, the content of the dialogue can be determined mainly on the basis of the available speech units: *first*, a dialogue among the people (i.e., the coming of Jesus to the festival in an unfavourable political situation); and *second*, the commandment of the chief priests and the Pharisees (i.e., the whereabouts of Jesus to arrest him). The pericope ends with an anticipation about the arrest of Jesus (v. 57b; cf. Smith, 1999: 232).

The form of the dialogue cannot easily be determined as the entire narrative shows complexities and implicit natures. Mlakuzhyil (1987: 216) considers John 11:55–57 as a *transitional introduction* to the succeeding section (i.e., to 12:1–50). It is designed with three *implicit* dialogue layers: *first*, a teacher-and-disciples dialogue in the wilderness area; *second*, the Jews’ *community dialogue* in a *question-and-answer* format (11:56b);²⁵ and *third*, the leaders’ “commandment in order to receive information” (11:57).²⁶ The *question-and-answer dialogue* reveals the anxiety of the people concerning the arrival of Jesus in Jerusalem during a politically unfavourable situation.²⁷ The dialogue among the people, the *order* of the priests and the Pharisees,²⁸ and the mention about

21 Bultmann (1971: 413) comments that, “The city therefore is full of pilgrims to the feast, and their reflections (v. 56) describe the situation from its inward aspect.”

22 Brant (2004: 204) mentions about the “All-Too-Knowing Narrator” who explains Jesus’ motives for his movements or inner disposition about them.

23 Moloney (1998: 348; cf. Köstenberger, 2004: 355) says that, “Their leaders had given orders: whoever knows where Jesus is should let them know so that they might arrest him (v. 57).”

24 Refer to Brant, 2011: 179.

25 The questions at v. 56b can be understood as part of an *ongoing dialogue* among the community. Cf. Strachan, 1941: 246.

26 Refer to Witherington, 1995: 206.

27 Cf. Bultmann, 1971: 413–4; Schnackenburg, 1980: 2:364–5; Carson, 1991: 424; Talbert, 1992: 179–80.

28 Ridderbos (1987/1997: 412) considers it as an “express order.”

an anticipated *πιάσῳσιν* generate a *tension-building* situation.²⁹ Here, while Painter (1993: 375) identifies a *quest for Jesus*, Kanagaraj (2005: 380–1) sees an *ironic situation*. As they state, the *quest for Jesus* and the *ironic situation* contribute to the literary and theological framework of the exchange. It is more probable to think that the narrator of the pericope includes only the central question(s) of the conversation.³⁰ The representative saying(s)³¹ from a probable community dialogue and the passive voice utterance unit of the priests and the Pharisees make the reader cautious about the abbreviating tendencies of the narrator.³² The *narrative-driven* exchange and its abbreviated utterance units reveal an open conflict and an antagonistic declaration on account of Jesus.

At the functional level, the introduction of the Passover, the festivity of the people, the purification ceremony, the pilgrimage context, and the *standing* of the people in the temple together provide a religious atmosphere for the first exchange.³³ At the same time a paradigmatic reader can notice several layers of conflicts at work all through the discussions (cf. Schnackenburg, 1980: 2:351–65). A conflicting situation is evident through the conversational threads of the public order and of the community discussion about the coming of Jesus.³⁴ The order (*ἐντολὰς*) of the chief priests/the Pharisees and the anticipated arrest (*πιάσῳσιν*) bring about a conflicting situation at the beginning of the episode. The Jewish religio-political establishments are in conflict with the emerging Jesus movement.³⁵ The crowd's *conversation* in the temple has to be looked at from this specific context. The *religious* and *violent* context of the exchange functions in a characteristic way within the overall framework of the episode. Mlakuzhyil (1987: 216; cf. Elam, 1980: 135–91) states that, “11:55–57 provides the

29 *Tension-building* is one of the characteristic features of Johannine drama. Through *tension-building* the narrator generates suspense in the mind of the reader, and leads the story to another level.

30 It is again the usual Johannine trend to abbreviate the dialogues.

31 The questions emerged among the community are put together and included herewith.

32 The reader may conjecture that the dialogic threads in 11:56 and 57 are abbreviations of extended dialogues.

33 Cf. Gaebelein, 1936: 217; Lindars, 1972: 411–2; Hoskyns, 1947: 412–3; Morris, 1995: 505–6.

34 The public dialogue in 11:56b and the order of the chief priests and Pharisees decide the nature of the conflict here. Jesus' coming to the temple might worsen the situation as the scribes and Pharisees have strictly ordered to the crowd in order to receive information. Cf. Painter, 1993: 375; Lindars, 1972: 411–2.

35 See Beasley-Murray, 1987: 208; Robertson, 1932: 211–2; Bruce, 1983: 252–3; Hoskyns, 1947: 412–3.

dramatic setting for the events to be described in John 12.³⁶ The utterance units are anticipatory as they lead the reader toward the following sort of questions: “Will Jesus come to the festival?” “Will the chief priests and the Pharisees come to know the whereabouts of Jesus?” and “Will he be arrested?”³⁷ In this sense, the current exchange has *proleptic* functions as it prepares the reader toward the future events and the upcoming dialogues (cf. Dodd, 1960: 367–8; Strachan, 1941: 246).³⁸

Second Exchange (12:1–11)

The setting of the narrative is an occasion of δειπνον.³⁹ The reader of the story can conjecture a round-table discussion of a group comprised of Jesus and his disciples at the family setting of Lazarus, Martha, and Mary.⁴⁰ The expressions at vv. 2b–3a do not provide a clear picture about the exact nature of the gathering. Similarly, though a group of people are present at the home set up, there is no clarity of their discussion. As Moloney (1998: 349) says, the narrator introduces Mary and her anointing of Jesus, and the gap created by the prolepsis of 11:2 is filled (v. 3a).⁴¹ This general information of the setting is helpful to understand the dialogue at vv. 5–8.

Mary’s action of anointing Jesus’ feet and wiping them with her hair provokes Judas Iscariot to come up with his question, “Why was this perfume not sold for three hundred denarii and the money given to the poor?” (v. 5; cf. Keener, 2003: 2:864–5; McGregor, 1928: 260).⁴² John’s presentation of Judas as

36 Gaebelein (1936: 218) is of the opinion that, “the Christ was not in their hands. Before He laid down His life voluntarily, before His hour came, he must be presented to Jerusalem as *King* openly.”

37 Keener (2003: 2:858–9; cf. Smith, 1999: 232; Tan, 1993: 50–89) states that, “John again builds suspense as his narrative begins to climax in Jesus’ final coming to, and suffering in, Jerusalem.”

38 Stibbe (1993: 131) says that, “The double mention of the third and final Passover of the Gospel in 11:55 prepares the reader for the sacrifice of Jesus at Golgotha.” See Moloney, 2005: 234; Talbert, 1992: 179–88; Eco, 1979: 3–43.

39 Martha, Lazarus, Mary, Judas Iscariot, the other disciples, and most importantly Jesus himself, are present in this exchange.

40 Cf. Bultmann, 1971: 414; Lindars, 1972: 415–7; Robertson, 1932: 213–6; Painter, 1993: 375; Strachan, 1941: 246–8.

41 Moloney (1998: 349) further says that, “It is the love of Mary, anticipated in her response to the voice of Jesus in 11:28–32, that fills the house with fragrance. Contrast enters, and the theme of Jesus’ passion returns, as Judas Iscariot, already known to the reader as the betrayer (cf. 6:64, 71), is introduced (v. 4).”

42 Pliny (*Nat* 12.26) describes nard, the foremost perfume in the Greco-Roman world, as a sweet-scented, lightweight oil, with a dark ruddy hue (cf. Brant, 2011: 179). Wallace

a greedy and unrighteous man is brought through the narrative notes at vv. 4 and 6 (cf. Culpepper, 1983: 124–5; Brant, 2004: 205).⁴³ While Mary's character reveals through her action (v. 3), Judas' character reveals through his speech (v. 5).⁴⁴ Jesus' response to Judas at v. 7 reveals the following things: Mary's good intention behind her activity, his imminent death and burial, Judas' fake intention behind his utterance, and the temporality of Jesus' being with them (cf. Eslinger, 2000: 45–73; Webster, 2003: 91–9).⁴⁵ Jesus' utterance remains as an evaluative statement between the two discipleship models, one of Mary and the other of Judas Iscariot (cf. Stibbe, 1993: 131–2; Coloe, 2007: 120–1). The exchange ends with another narrative section (vv. 9–11), describing the itinerary of the great crowd, the Jewish plan of killing both Jesus and Lazarus, Jews' movement from their mother-religion, and the rapid increase of the 'believing' community (cf. Strachan, 1941: 249; McGregor, 1928: 260–1). Bultmann (1971: 416) considers the last narrative section (vv. 9–11) as a bridge passage.⁴⁶ Two activities are at work within the exchange, one of Jesus at Lazarus' house involved in a *dialogue* and the other of Jews' *search* for Jesus and Lazarus.⁴⁷ The content of the dialogue can be understood as an internal conflict as Judas reveals his counterfeit discipleship model through his speech over against the genuine discipleship model of Mary's action.

The second exchange (12:1–11) is made up of narratives again, and can be considered as an *event within an event*.⁴⁸ The exchange altogether is narrative-driven. While Judas raises a *question in disguise*, Jesus uses a *defensive/enigmatic/revelatory* speech (cf. Talbert, 1992: 184; Webster, 2003: 91–9). A *challenge-and-riposte* in a *question-and-answer dialogue* format is introduced here by the help

(1996: 122) observes the use of "Genitive of Price or Value or Quantity" in v. 5 as in the case of 6:7.

43 Refer to Keener, 2003: 2:864; Coloe, 2007: 120–1; Culpepper, 1983: 124–5.

44 Lindars (1972: 412; cf. Robertson, 1932: 217–8; Bruce, 1983: 255–6; Brant, 2011: 184–5) says that, "A woman, here identified with Mary the sister of Martha, apparently moved by some spontaneous impulse, pours an expensive perfumed oil over Jesus' feet. When Judas objects to her extravagance, Jesus defends her action as a symbolic anticipation of his burial."

45 See Neyrey, 2007: 208–10; Moloney, 2005: 236; Strachan, 1941: 248.

46 Robertson (1932: 213) states that, "It was a place of danger now after that great miracle and the consequent rage of the Sanhedrin (12:9–11). The crowd of eager spectators to see both Lazarus and Jesus would only intensify this rage."

47 Cf. Robertson, 1932: 213–9; Strachan, 1941: 246–9; Painter, 1993: 374–5; Lindars, 1972: 415–20.

48 Neyrey (2007: 211) says that, "The *dramatis personae* in John are often representative of some virtue or vice or are characterized in terms of high or low status within a group."

of narrative remarks at vv. 4 and 6.⁴⁹ Keener (2003: 2:864–6) considers this dialogue as one that develops from Judas' *protest* to Jesus' *response*.⁵⁰ One character's *symbolic action* (cf. Coloe, 2007: 120–2; Webster, 2003: 93–4)⁵¹ prompts two other characters engage in a *question-and-answer dialogue*.⁵² In that sense, the exchange has an *action to dialogue* pattern. The formula expressions like λέγει (v. 4) and εἶπεν (v. 7) are used to introduce the utterances of the characters.⁵³ At a peripheral level Judas' question poses a right concern; but the placement of his question (v. 5) between two *narrative notes* (vv. 4 and 6) and Jesus' response (v. 7) decides its intentionality. Here Judas' character resembles in several ways the character of Jesus' opponents (cf. Neyrey, 2007: 211; Stibbe, 1993: 131–2). While in the previous exchange the priests and the Pharisees represent the opponents (11:57), in the second exchange Judas reveals his antagonistic attitude through his very utterance (12:5; cf. Brant, 2004: 222). While Schnackenburg (1980: 2:368) considers Judas' statement as a "dishonest intention," Ridderbos (1987/1997: 415) considers it as "regret of a thief."⁵⁴ Judas' criticism of Mary's action is objection-focused and antagonistic. Jesus' answer at vv. 7–8 can be considered as a negation to the proposal of Judas.⁵⁵ Moloney (1998: 349; cf. Eslinger, 2000: 45–73) says that, "This juxtaposition of Mary's superabundant generosity, reflecting her love, and Judas' hypocritical objection based in self-interest poses the question: has the woman or the disciple rightly understood the significance of Jesus?"⁵⁶ While Mlakuzhyil (1987: 217–20) sees *narrative parallelisms* between 11:1–54 and 11:55–12:50,⁵⁷ Witherington (1995: 207) notifies

49 Cf. Bultmann, 1971: 414–5; Painter, 1993: 375–6; Malina and Rohrbaugh, 1998: 207.

50 Gench (2007: 95) considers it as Judas' *protest* (*objections*, in Coloe, 2007: 120) and Jesus' *defense* (*rebuttal*, in Webster, 2003: 91) of Mary.

51 Maniparampil (2004: 300; cf. Smith, 1999: 233–5) states that, "In the raising of Lazarus, Jesus died symbolically. Now the burial takes place symbolically."

52 Refer to Gench, 2007: 94; Maniparampil, 2004: 300; Carson, 1991: 425–6; Smith, 1999: 233–5.

53 Cf. Schnackenburg, 1980: 2:367–9; Witherington, 1995: 207–8; Gench, 2007: 95.

54 Refer to Ridderbos, 1987/1997: 416.

55 Maniparampil (2004: 300; cf. Smith, 1999: 233–5) says that, "Jesus interprets the anointing of the *feet* of Jesus by Mary as a gesture for Jesus' burial. It is an unconscious prophesy of Jesus' death."

56 See Painter, 1993: 375; Bultmann, 1971: 415; Malina and Rohrbaugh, 1998: 206; Beasley-Murray, 1987: 208–9.

57 Mlakuzhyil (1987: 217–20) sees *narrative parallelism* between 11:1–54 and 11:55–12:50 especially in 12:3 (11:2), 12:11 (11:45), and 12:10 (11:53). Moreover, while 12:1–11 shows several *analeptic* tendencies with 11:1–54, Jesus' utterance in 12:7–8 shows *proleptic* tendencies.

the presence of a typical Johannine *irony* within the exchange.⁵⁸ The major feature of the dialogue is its *question-and-answer/challenge-and-riposte* format within the *action-to-dialogue* sequence.

The exchange has a revelatory function that works within a conflict-oriented milieu.⁵⁹ Judas' *villainous character* or *counterfeit discipleship model* is in conflict with Mary's *genuine discipleship model* (cf. Neyrey, 2007: 211).⁶⁰ Stibbe (1993: 132) says that, "it is noticeable that the principal female character in the narrative [i.e., Mary] comes in for Jesus' commendation while the principal male [i.e., Judas] comes in for condemnation." By unraveling the character of Judas, the narrator is attempting to reveal the underlying conflict within the inner-circle of Jesus.⁶¹ This conflict-ridden situation is appropriately set within the narrative to understand the dynamism of Judas' question (v. 5) and Jesus' response (vv. 7–8).⁶² Moreover, the conflict between the Sanhedrin and the community of Jesus is once again conspicuous when the chief priests plan to put Lazarus as well to death.⁶³ The narrator's technique of presenting the dialogue wrapped up in the narrative is once again brought to the notice of the reader.⁶⁴ He interlocks the narrative and the dialogue and the reader derives sense out of this literary dynamism (cf. Kennedy, 1984: 3–38; Hitchcock, 1923/1993: 15–24). The narrator's expressions about Judas are crucial in determining the actual intention of his question (cf. Eslinger, 2000: 45–73).⁶⁵ Schnackenburg

58 Witherington (1995: 207) states that, "The story contains very typical Johannine irony, in that the place where Jesus gave life to the dead (12:1) becomes the place where '[s]eated beside Lazarus, whom he *called out of the tomb* (12:7), He is anointed as one would anoint a corpse.'"

59 Keener (2003: 2:859; cf. Culpepper, 1983: 94; Moloney, 2005: 236–7) says, "Most of chap. 12 is transitional, closing Jesus' public ministry and (with 11:45–57) leading into the Passion Narrative."

60 Painter (1993: 375) states that, "The anointing at Bethany is set within the framework of the story of the raising up of Lazarus and the stated outcome of that event." Cf. Blomberg, 2001: 175–8; Carson, 1991: 425–30; Malina and Rohrbaugh, 1998: 204–8; Neyrey, 2007: 208–11.

61 Keener (2003: 2:859) notes that, "The smaller units (11:45–46, 54–57; 12:9–11) in this section underline the mixed response to Jesus; the two longest units, however, contrast the high priests (11:47–53) and Mary (12:1–8), while linking Judas with the attitude of the Judean elite (12:4–6)."

62 Cf. Barrett, 1978: 413–4; Carson, 1991: 429–30; Beasley-Murray, 1987: 208–9; Strachan, 1941: 248.

63 Cf. Painter, 1993: 374–5; Robertson, 1932: 218–9; Kanagaraj, 2005: 392–3; Lindars, 1972: 419–20.

64 The narrative of 'Anointing of Jesus' has parallels in Mark 14:3–9 and Luke 7:36–38.

65 Refer to Gench, 2007: 95.

(1980: 2:368) says, “Judas’ objection is firmly fixed in the tradition because it leads to Jesus’ reply and so to the point of the story.” While light and darkness dualism is one of the characteristic elements of Johannine dialogues, the representative roles of Mary and Judas as followers of light and darkness fit well within the overall framework of the gospel. Through all these means the narrator leads the reader forward (cf. Coloe, 2007: 121; Brant, 2011: 180).

Third Exchange (12:12–36a)

The third exchange introduces a chain of dialogues within the narrative framework of vv. 12–36a.⁶⁶ The narratives take complete monopoly in vv. 12–19a, 20–21a, 22, 29a, and 33. Τῇ ἐπαύριον in v. 12 is probably Sunday of the passion week, called ‘Palm Sunday’ in Christian tradition (cf. McGregor, 1928: 261–2).⁶⁷ The exchange has a complex sequence with at least six layers of interconnected dialogues. *First*, a *processional and hymnal utterance*⁶⁸ by the great crowd on the occasion of Jesus’ triumphal entry to Jerusalem (v. 13; cf. Bultmann, 1971: 419).⁶⁹ The hymn can be considered as a modified version of Psalm 118:25–26 (cf. Dodd, 1960: 370–1).⁷⁰ Moreover, Jesus’ coming on a donkey (cf. vv. 14–15) is referred as the fulfillment of Zech 9:9 (cf. Menken, 1996: 79–97; Kubiś, 2012: 27–114).⁷¹ *Second*, the Pharisaic dialogue among themselves (v. 19) can be reckoned as an *exclamation of fear* due to Jesus’ performance of sign(s), his popularity, and the crowd’s continued witness about him (vv. 17–18).⁷² The Pharisees’ central point of discussion among themselves is recorded in v. 19b

66 Moloney (1998: 351; cf. Köstenberger, 2004: 367) comments that, “The narrator introduces . . . the narrative frame around the account of Jesus’ entry into Jerusalem by recalling ‘the Jews’ who had mourned with Martha and Mary (11:19, 31), had gone to Lazarus’ tomb and witnessed his resurrection (11:42–44), and had come to faith in to the fact of the miracle.”

67 Cf. 1 Mac 13:51; 2 Mac 10:7. See Strachan, 1941: 249; Köstenberger, 2004: 368; Gaebelein, 1936: 223.

68 The Greek expression ἐκπαύγων means “shouting” or “calling out.” See Strachan, 1941: 250.

69 Carson (1991: 431; cf. Strachan, 1941: 250–1; Dodd, 1960: 370) says that, “this is one of relatively few incidents in the life of Jesus that is reported in all four Gospels (cf. Matthew 21:1–11; Mark 11:1–11; Luke 19:29–38).”

70 Witherington (1995: 221) states that, “While the Hallel psalm Psalm 118 had originally been sung as a greeting to pilgrims entering the city during the feast, there is some evidence that it had come to be applied particularly in early Judaism to the coming of the Messiah to the city (cf. *m. Tehillim* [*Midrash on Psalms*] 244a).”

71 See Hoskyns, 1947: 420; Stibbe, 1993: 133; Witherington, 1995: 221.

72 See Painter, 1993: 376; Dodd, 1960: 371; Resseguie, 2001: 37; Morris, 1995: 523.

(cf. Bultmann, 1971: 419).⁷³ *Third*, a network of dialogue happens among the characters, the Greeks appear and dialogue⁷⁴ with Philip, Philip with Andrew, Philip and Andrew with Jesus, and finally Jesus' response to the Greeks (vv. 20b–27).⁷⁵ The circle of dialogue begins with Greeks' request to Philip in v. 21b (cf. Painter, 1989: 31).⁷⁶ Carson (1991: 425) says that, "the arrival of the Greeks seeking Jesus serves as a signal that the 'hour' is at hand, and this generates a mixture of dialogue and monologue."⁷⁷ Jesus' response in vv. 23–28a is dialogically sequential with both the request of the Greeks (v. 21b) and the heavenly voice (v. 28b; cf. McGregor, 1928: 263–7). In vv. 23–26, Jesus' speech comprises of the following information: (1) his hour of glorification has come (v. 23);⁷⁸ (2) he states metaphorically that dying is for the sake of living and also for bearing fruit (vv. 24–25); and (3) his Father honors those who follow him (v. 26).⁷⁹ In vv. 27–28a, he reveals his internal conflict in a prayer format (i.e., "Now my soul is troubled").⁸⁰

The heavenly voice in v. 28b, as the *fourth* layer, can be considered as a continuation of the conversation between Jesus and the Greeks (vv. 23–28a).⁸¹ *Fifth*, the crowd's dialogue among themselves appears as an immediate result of the heavenly voice (v. 29).⁸² While one group says that "it was thunder" (v. 29a), others say that "an angel has spoken to him" (v. 29b).⁸³ *Sixth*, Jesus' dialogue with the crowd in vv. 30–36a appears as a response to the community dialogue (v. 29; cf. McGregor, 1928: 267).⁸⁴ Here the dialogue (vv. 30–36a)

73 Cf. Witherington, 1995: 222; Brant, 2004: 60, 100, 183.

74 Kossen (1970: 97) says that, "There is no consensus of opinion on the question whether the Greeks referred to here were Greek-speaking Jews of the diaspora or non-Jews. Most writers support the second alternative. Some of them speak of 'proselytes,' others of 'Godfearers.'" For more details, refer to Thomaskutty, 2014: 498.

75 Refer to Neyrey, 2007: 213.

76 Cf. Josephus, *JW* 6.427. Refer to Witherington, 1995: 223; Wallace, 1996: 147–8.

77 Carson (1991: 437) puts it, "Up to this point, the 'hour' has always been future (2:4; 4:21, 23; 7:30; 8:20), the 'hour' that is nothing less than the appointed time for Jesus' death, resurrection and exaltation—in short, his glorification."

78 Refer to Schnackenburg, 1980: 2:383; Hoskyns, 1947: 423–4; Beasley-Murray, 1987: 211.

79 See Barrett, 1978: 424; Hoskyns, 1947: 424; Schnackenburg, 1980: 2:385–6.

80 See Talbert, 1992: 186; Beasley-Murray, 1987: 212.

81 Moloney (1998: 352) sees Jesus' discourse with the Greeks as follows: "His discourse, broken only by words from heaven (v. 28bc) and the crowd (vv. 29, 34)."

82 Another time a division among the crowd and diverse views are described. Cf. Morris, 1995: 530.

83 While the first utterance is given in "passive voice form" the latter one is given in "active voice form."

84 Jesus' answer to the crowd is a turn taking attempt by him and then the dialogue continues.

develops in a tri-tier format: (1) Jesus explains the significance of the heavenly voice (v. 30),⁸⁵ the upcoming judgment of the world, driving out of the ruler of the world (cf. Brant, 2011: 197–8),⁸⁶ lifting up of the Son of Man,⁸⁷ and drawing of all people to himself (vv. 30–32);⁸⁸ (2) the crowd's misunderstanding is brought to the notice of the reader through their questions (v. 34); and (3) Jesus' response brings into focus a light-darkness dualism and the necessity of believing in the light (vv. 35–36a; cf. Dodd, 1960: 378).⁸⁹ There are also implicit dialogue inferences within the exchange, like the hearing of the crowd about the coming of Jesus to the festival (v. 12), their continued testimony about Jesus (v. 17), and their hearing concerning the signs of Jesus (v. 18).⁹⁰ This analysis proves that the exchange altogether is a recapitulation of several layers of dialogues. The central content of the dialogue can be viewed as follows: (1) Jesus' kingship is revealed over against the Jewish understanding of the coming Messiah (vv. 13–15); (2) Jesus' popularity is in conflict with the expectation of the Pharisees (v. 19); (3) the other sheep [i.e., the Greeks] are added to the sheepfold of Jesus, and his hour has come (vv. 20–28a; cf. 10:16); (4) the Father has glorified the son and the crowd is in a misunderstanding position (vv. 28b–34); and (5) Jesus invites his interlocutors to believe in him as he is the light of the world.

A reader may find difficulty in determining the overall form of the dialogue. The following are the utterance forms identified in the speech of Jesus: *hour-statement* (v. 23; cf. Painter, 1989: 31), *veracity statement* (v. 24; cf. Talbert, 1992: 186), *metaphor* (v. 24; cf. Bultmann, 1971: 424; Neyrey, 2007: 214),⁹¹ *irony/antithesis* (vv. 19, 25; cf. Duke, 1985: 57, 82, 84, 86, 90–1), *petitional/informational prayer*

85 He says that the voice has come for the sake of the crowd.

86 Kovacs (1995: 231; cf. Brant, 2011: 198) contends that the ruler of this world refers to Satan and that “the Fourth Evangelist sees the death, resurrection, and ascent of Jesus as the turning point in the conflict between God and the forces of evil.”

87 Talbert (1992: 187; cf. Brant, 2004: 46, 107–8, 170, 183, 186, 240) says that, “Two dimensions of the benefits of Jesus' glorification are given: first, the *Christus Victor motif* (the ruler of this world is cast out; cf. Col 2:15); second, the releasing of the magnetic power of divine love that pulls people to Jesus (‘I will draw all people unto myself’; cf. Rom 5:8).”

88 Cf. Schnackenburg, 1980: 2:390–3; Hoskyns, 1947: 425–6; Beasley-Murray, 1987: 212–3.

89 Cf. Hoskyns, 1947: 427; Barrett, 1978: 428–9; Ridderbos, 1987/1997: 441–2.

90 Refer to Robertson, 1932: 223.

91 Schnackenburg (1980: 383; cf. Witherington, 1995: 223) considers it as a ‘parable’ and says, “In an impressive little parable Jesus illustrates the fruitfulness of his death, a fruitfulness which will lead to his glorification.”

(v. 27; cf. Neyrey, 2007: 216), *glory-statement* (v. 28a),⁹² *enigmatic utterances/fulfillment statements/prophetic voice* (vv. 30–32; cf. Keener, 2003: 2:870),⁹³ *double meaning* (v. 32; cf. Dodd, 1960: 378; Stibbe, 1993: 137),⁹⁴ *dualistic utterances* (vv. 35–36a),⁹⁵ and *belief-statement* (v. 36a). In their speech the crowd use *makarism/messianic hymn/processional saying* (v. 13b; cf. Robertson, 1987/1997: 423), *misunderstanding statements* (vv. 29, 34),⁹⁶ *questions* (v. 34b; cf. Hoskyns, 1947: 427), *statement about tradition* (v. 34a), and *messianic utterances* (v. 34). While the Pharisees use a *statement out of fear/hyperbole/statement of frustration* (v. 19),⁹⁷ the Greeks use an expression of *wish* or *request* to see Jesus (v. 21b). The voice from heaven can be considered as a *theophony* or *glory-statement* (v. 28b).⁹⁸ Alongside of all, *intertextual* elements also play significant role within the exchange (vv. 13b–15; cf. Stibbe, 1993: 133; Keener, 2003: 2:870).⁹⁹ The exchange as a whole ends in v. 36a.

In the exchange, the narrator arranges the dialogues in a *chain fashion*, interconnected to one another.¹⁰⁰ It begins with a *processional hymn* in v. 13b and ends with the utterances of Jesus in vv. 35–36a.¹⁰¹ Once again the reader can conjecture the usual narrative practice of abbreviation in v. 19b. Here the narrator brings into focus a *hyperbolic utterance* as part of the dialogue among the Pharisees.¹⁰² Painter (1993: 376–7) sees two major quest stories within the exchange, *the quest of the crowd* and *the quest of the Greeks*. The arrival of the Greeks in v. 20 is the starting point of the quests. In v. 21b, the Greeks express

92 Talbert (1992: 187) says that, “Jesus hears from God in the depths of his being and needs no external word.”

93 Cf. Witherington, 1995: 224–5; Ridderbos, 1987/1997: 437–8; Mlakuzhyil, 1987: 216.

94 Kermode (1987: 458; cf. Neyrey, 2007: 219–20) says that, “‘lifted up’ has a double sense; it can be used of the Ascension as well as of the Crucifixion, and there is a covert allusion to the Suffering Servant in Isa 52:13, where the Greek version uses the same verb and means that the Servant will be ‘lifted up and glorified exceedingly.’”

95 Cf. Talbert, 1992: 187–8; Beasley-Murray, 1987: 215; Schnackenburg, 1980: 2:396.

96 The dual statements of the crowd at v. 29 can be considered as *surprise statements*.

97 Cf. Maniparampil, 2004: 302; Witherington, 1995: 222; Ridderbos, 1987/1997: 426.

98 Ridderbos (1987/1997: 436–7) says that, “Scholars have occasionally connected ‘I have glorified it’ with a specific occurrence, either the heavenly voice at Jesus’ baptism or the Transfiguration. But John’s Gospel does not mention those events.”

99 Refer to Witherington, 1995: 217; Ridderbos, 1987/1997: 422–4.

100 It is one of the major peculiarities of this exchange that the narrator arranges the material as a *chain of dialogues*.

101 It can be called as a *promise-fulfillment song*, or *makarism*. It also has a *messianic song* format.

102 Cf. Hoskyns, 1947: 423; Lindars, 1972: 425–6.

a *wish/request* and opens up a sequential dialogue.¹⁰³ From then onward the entire exchange is fashioned in the form of two *circular dialogues* (vv. 21–28a and vv. 23–36a) connected to one another. In the first circle (vv. 21–28a), the Greeks begin the speech, and that passes through Philip, Andrew and finally Jesus responds to the Greeks (see Figure 54).¹⁰⁴ And in the second circle (vv. 23–36a), Jesus' speech to the Greeks turns to be another chain of talk that passes through the Father, crowd, Jesus, again crowd, and finally returns to Jesus (cf. Talbert, 1992: 186; see Figure 55).¹⁰⁵ The time of Jesus' response to the Greeks is the starting point of his hour (v. 23).¹⁰⁶ The ἀμὴν ἀμὴν λέγω ὑμῖν statement of Jesus reveals the veracity nature of his utterances (v. 24a). In the long utterance unit of Jesus in vv. 23–28a, he uses a *metaphor* (v. 24),¹⁰⁷ a ζῶην αἰώνιον declaration (v. 25), an instruction about the necessity to follow him and concerning the aspects of servanthood (v. 26), and *petitionery* and *informational* prayers (v. 27; cf. Neyrey, 2007: 215–18).

The second circle forms the following sequence: Jesus' response to the Greeks serves as the beginning point in vv. 23–28a, a *theophony* in v. 28b, the Jews' misunderstood and varied reactions in v. 29, and Jesus' statements about the 'judgment of this world' in v. 31, and 'lifting up from the earth' in v. 32.¹⁰⁸ These varied aspects of the dialogues clearly mark the existence of a *statement-misunderstanding-clarification* formula.¹⁰⁹ Jesus' clarification in vv. 30–32 further creates misunderstanding among the Jews about the identity of the Son of Man and his lifting up.¹¹⁰ This back and forth interaction causes into

103 See Morris, 1995: 525; Lindars, 1972: 427; Strachan, 1941: 253; Kossen, 1970: 97–110.

104 Neyrey (2007: 213) says that, "disciples networking to provide access to Jesus; and the sayings of Jesus to those brought to him. The first scene tells of Greeks coming to Philip, who approaches Andrew so that both Philip and Andrew go to Jesus." Refer to Kossen, 1970: 97–110; Lindars, 1972: 427–9.

105 Cf. Morris, 1995: 529–34; Painter, 1993: 376–7; Gaebelein, 1936: 227–32; Lindars, 1972: 427–9.

106 Dodd (1960: 371) states that, "In the dramatic situation we may suppose them [i.e., Greeks] to be proselytes, but in the intention of the evangelist they stand for the great world at large; primarily the Hellenistic world which is his own mission field."

107 A *metaphor* of the grain of wheat. Cf. Strachan, 1941: 253–4; Kanagaraj, 2005: 401–2.

108 Refer to Dodd, 1960: 378–79; Morris, 1995: 530; Gaebelein, 1936: 233; Lindars, 1972: 432; Carson, 1991: 441.

109 Neyrey (2007: 218–19) observes the pattern of *statement-misunderstanding-clarification* twice at the central dialogue sections. The first one is at 12:27–32: *statement* (12:28); *misunderstanding* (12:29); and *clarification* (12:30). The second one is at 12:32–36: *statement* (12:32–33); *misunderstanding* (12:34); and *clarification* (12:35–6).

110 Cf. Carson, 1991: 443–4; Lindars, 1972: 433–34; Kossen, 1970: 97–110; Malina and Rohrbaugh, 1998: 211–13.

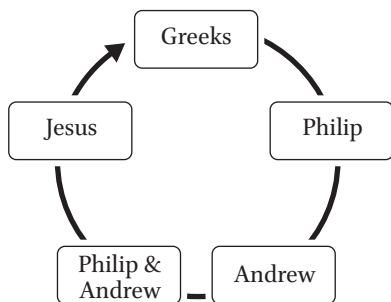


FIGURE 54
The first dialogue circle.

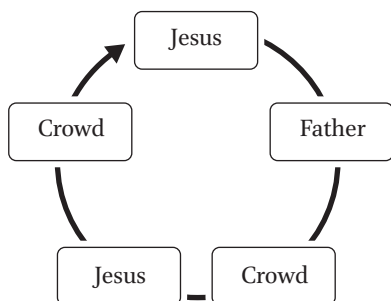


FIGURE 55
The second dialogue circle.

several questions among the Jews about the Son of Man (v. 34).¹¹¹ The *dualistic-and-metaphorical* sayings of Jesus in vv. 35–36a are yet another clarification of Jesus to the interrogative Jews. The dialogue ultimately reveals the conflict-situation underneath the ideologies of the major interlocutors, Jesus and the Jews.¹¹²

Functionally, the third exchange (vv. 12–36a), along with other exchanges, reveals several strands of conflicts.¹¹³ Jesus' coming to Jerusalem creates a tension-building situation among the crowd (11:56).¹¹⁴ While the believing people prepare to welcome him, the unbelieving people plot to kill him along with one of the notables of his community (12:9–11). The messianic song in

¹¹¹ Cf. Strachan, 1941: 259; Painter, 1993: 376–7; Carson, 1991: 445–6; Robertson, 1932: 229–30.

¹¹² Painter (1993: 377) argues that, "In 12:32 Jesus tells us that in this event he will draw all men to himself thus making possible the success of the quest of the Greeks. At this point quest and conflict have come together because the conflict must run its full course before the quest can be fulfilled."

¹¹³ Cf. Painter, 1993: 376–7; Lindars, 1972: 420–36; Robertson, 1932: 220–30.

¹¹⁴ While the Johannine story develops the reader can see the split within the crowd, one group against Jesus and another in favor of him. Cf. Strachan, 1941: 246; Gaebelein, 1936: 217–8; Morris, 1995: 505–6.

12:13b is instrumental in building a tension between the antagonistic Jews and the community of Jesus. While the Jews are not ready to accept Jesus as the expected Messiah, the song from their own scriptures in favor of Jesus' messiahship creates an intolerable situation.¹¹⁵ The scripture quote in 12:15 further strengthens this tension. The Pharisaic act of testimony (12:19) is yet another conflict-ridden incident, where they express their frustration due to the popularity of Jesus. The hyperbolic statement of the Pharisees has to be looked at from this point of view. Jesus' utterance about "those who love their life" and "those who hate their life" (12:25) helps to accelerate this tension further.¹¹⁶ His followers as a community of "those who hate their life" are in sharp conflict with the unbelieving who are nicknamed as "those who love their life." In 12:27, while dialoguing with the Greeks Jesus discloses his inward conflict (cf. Keener, 2003: 2:871–82; Smith, 1999: 237–41).¹¹⁷ His *petitionary prayer*, "Father, save me from this hour," is in conflict with his *informational prayer*, "Father, glorify your name" (cf. 12:27–28a).¹¹⁸ Jesus' dialogue with the crowd in 12:30–32 deciphers the conflict of this world with his Father's world.¹¹⁹ The central topic of the crowd's speech in 12:34 is the conflict between their own law and the ideology of Jesus. The ambivalence of "children of light" versus "children of darkness" within the society is again a conspicuous matter.¹²⁰ The exchange as a whole brings out the underlying tension between the Jews and the community of Jesus through the narratives and the dialogue layers. The narrator's initiative of introducing the dramatic conflict and the resultant characterization broaches into sharp focus toward the end of the Book of Signs (cf. Hitchcock, 1923/1993: 15–24). The narrator of the story embellishes the theme of glorification through the aspect of suffering (cf. Keener, 2003: 2:870–82).¹²¹ This aspect is actualized in chaps. 13–21 through the lifting up of the Son of Man. By all these dynamisms

115 Cf. Bruce, 1983: 258–9; Carson, 1991: 432; Strachan, 1941: 249–51; Painter, 1993: 376.

116 Bultmann (1971: 424–25) comments that, "At this point a dominical saying, well known from the Synoptic tradition [cf. Matthew 10:39; Mark 8:35; Luke 17:33], but here reproduced in a Johannine rendering is attached in v. 25."

117 Cf. Dodd, 1960: 371; Kossen, 1970: 97–110; Robertson, 1932: 224–5; Witherington, 1995: 224; Hoskyns, 1947: 424–5.

118 Ridderbos (1987/1997: 434) says, "The vss. that now follow resume the thought of v. 23 and further explain the significance of the 'hour' of 'glorification' that was announced there."

119 Dodd (1960: 371) says that, "It is all spoken as if in the very presence of the approaching consummation of His work, which (as we shall learn) is His Passion."

120 See Strachan, 1941: 259–60; Painter, 1993: 377; Robertson, 1932: 230–1; Morris, 1995: 533–4.

121 Witherington (1995: 223) says that, "Verse 23 tells us that Jesus' hour has finally come—his hour to be glorified, paradoxically by means of his crucifixion." Brant (2011: 189) sees Jesus as the Triumphant throughout 12:12–50.

the narrator made the role of the reader conspicuous, either to believe in Jesus and thus be part of the “children of light” or to remain unbelieving and thus be part of the “children of darkness” (cf. Eco, 1979: 3–40; Powell, 1990: 11–22).

Fourth Exchange (12:36b–50)

The last exchange (vv. 36b–50) can be considered as a concluding section to the episode under discussion as well as to the entire Book of Signs.¹²² In the narrative section, the narrator discusses primarily the subject-matter of Jewish unbelief (vv. 36b–43). As Painter (1993: 377; cf. Strachan, 1941: 260) says, the narrator introduces a “hostile unbelief” here. The expression πληρωθῆ ὃν εἶπεν shows the way the textual-dialogue is delineated as a fulfillment by the narrator (v. 38a).¹²³ The narrator uses two OT quotations to decipher the way Jesus’ ministry becomes fulfillment of the prophesy: *first*, “Lord, who has believed our message, and to whom has the arm of the Lord been revealed?” (v. 38b; cf. Bultmann, 1971: 452–3); and *second*, “He has blinded their eyes and hardened their heart, so that they might not look with their eyes, and understand with their heart and turn and I would heal them” (v. 40; cf. Menken, 1996: 99–122; Keener, 2003: 2:883–4).¹²⁴ In vv. 42–43, the narrator provides reason for their unbelief. Brown (1966: 487; cf. Painter, 1993: 378; Duke, 1985: 152–3) is of the opinion that, “The mention of the synagogue excommunication indicates that vv. 42–43 are directed to Jews at the end of the first century who believe in Jesus but are afraid to confess this faith.”¹²⁵ The narrative note in v. 43, i.e., “for they loved human glory more than the glory that comes from God,” has to be looked at from this standpoint (v. 43; cf. Brant, 2011: 196; Smith, 1999: 243–5).

The ἔκραξεν καὶ εἶπεν of Jesus in vv. 44–50 is yet another speech about ‘belief’ and ‘unbelief.’¹²⁶ Jesus’ statement here is strengthened by the help of

122 Carson (1991: 447) considers this section as a “Theology of Unbelief.” Cf. Keener, 2003: 2:882.

123 The promise-fulfillment formula employed here, by the narrator, points toward an OT and NT dialogue.

124 Strachan (1941: 260) says that, “The early church appears to have had, for the convenience of preachers and teachers, collections of proof-texts from the OT (testimonia), intended to prove that all that happened to Jesus was foreshadowed in the OT.”

125 *Soliloquy* is a dramatic speech uttered by one character speaking aloud while alone on the stage. The *soliloquist* thus reveals his or her inner thoughts and feelings to the audience, either in supposed self-communion or in a consciously direct address. It is a form of *monologue*, but a *monologue* is not a *soliloquy* if the speaker is not alone. Cf. Baldick, 1990: 207; Genette, 1980: 170–1; Köstenberger, 2004: 392.

126 See Smith, 1999: 245; Talbert, 1992: 187–8; Witherington, 1995: 226–7; Robertson, 1932: 231–4.

usual Johannine themes: *first*, his relationship with the Father who sent him (vv. 44–45); *second*, the theme of light-and-darkness conflict (v. 46); and *third*, the theme of his salvific mission in the world (v. 47). In vv. 48–50, Jesus emphasizes the relevance of his *word* and his activity of *speaking* (cf. Brant, 2011: 196).¹²⁷ The reader of the gospel is brought to the viewpoint that Jesus is speaking about *the words* (τὰ ῥήματα and ὁ λόγος, v. 48) that he had already exchanged with his interlocutors all through the Book of Signs.¹²⁸ It indicates that in the Book of Signs Jesus' exchange of *words* (or dialogues and monologues) with his interlocutors is one of the central concerns.¹²⁹ In his speech, Jesus also emphasizes the theme of judgment as he proclaims that "on the last day the word that I have spoken will serve as judge" (v. 48b).¹³⁰ Moreover, his speech is according to the commandment of the Father, who is the provider of eternal life (vv. 49–50). That means, the Father-and-Son dialogue lies at the root of all the dialogues between Jesus and his interlocutors (vv. 49–50). Thus the content of the exchange is: *first*, the scriptural prophesy is fulfilled in the unbelief of the people; and *second*, Jesus' words (i.e., his dialogues, monologues, and other speech forms) with his interlocutors are revealed according to the commandment of the Father.

The fourth exchange (vv. 36b–50) can be considered as an *appropriate conclusion* to the entire episode as well as to the Book of Signs.¹³¹ The entire exchange can be broadly sub-divided on the basis of the nature of the literature: *first*, a narrative section (vv. 36b–43); and *second*, a soliloquy (vv. 44–50; cf. Culpepper, 1983: 71; Chatman, 1978: 178–81).¹³² The arrangement of the material

127 There are two Greek words used here for the expression 'word' (τὰ ῥήματα and ὁ λόγος) interchangeably (v. 48). Smith (1999: 247) states about vv. 44–50 as follows: "The conclusion of Jesus' public ministry is thus clearly marked."

128 Refer to Bultmann, 1971: 452.

129 See Stibbe, 1993: 139; Dodd, 1960: 383–9; McGregor, 1928: 269–72.

130 Neyrey (2007: 223–4; cf. Culpepper, 1983: 71) says that, "The language here appeared much earlier, in the discourse with Nicodemus (12:31–36; cf. 3:19–21 // 12:45–50; cf. 3:17–19, 34–36)."

131 Neyrey (2007: 221; cf. Kennedy, 1984: 3–38; Blomberg, 2001: 184) says that, "Rhetoricians instruct on how to write a 'conclusion' (epilogue, peroration) to speeches, which is of value to us as we conclude the 'Book of Signs.'" An epilogue, says Aristotle, does four things: *first*, disposes the hearers favorably to us and unfavorably to opponents; *second*, amplifies and minimizes; *third*, moves the hearers to an emotional reaction; and *fourth*, reminds the audience of the main points (cf. *Rhet* 3.19.1). See McGregor, 1928: 269–72; Bultmann, 1971: 452–4.

132 Witherington (1995: 226) says, "There are two major subsections to the remaining verses in John 12. Verses 37–43 summarize the state of unbelief Jesus found in Judaism and offers

within the exchange has the following sequence: *narrative* (vv. 36b–38a), *intertextuality* (v. 38b), *narrative* (v. 39), *intertextuality* (v. 40), *narrative* (vv. 41–43), and *soliloquy* (vv. 44–50; Stibbe, 1993: 137–41; Genette, 1980: 170–1). At the beginning of the first half (v. 36b), the narrator points out that Jesus “departed and hid from them”,¹³³ but at the beginning of the second half (v. 44), Jesus appears from nowhere and speaks boldly (cf. Keener, 2003: 2:886). It introduces a *from-disappearance-to-appearance sequence* within the exchange.¹³⁴ The mention about the *spoken words* of prophet Isaiah in the first half (vv. 36b–43) and of Jesus in the second half (vv. 44–50) forms an unusual sequential rhythm within the exchange (cf. Bultmann, 1971: 452–3; see the textual units below):

- 12:38a ἵνα ὁ λόγος Ἡσαΐου τοῦ προφήτου πληρωθῇ ὃν εἶπεν
 12:39 διὰ τοῦτο οὐκ ἠδύναντο πιστεῦειν, ὅτι πάλιν εἶπεν Ἡσαΐας
 12:41 ταῦτα εἶπεν Ἡσαΐας . . . καὶ ἐλάλησεν περὶ αὐτοῦ.
 12:47 καὶ ἐάν τις μου ἀκούσῃ τῶν ῥημάτων καὶ μὴ φυλάξῃ
 12:48a ὁ ἄθετῶν ἐμέ καὶ μὴ λαμβάνων τὰ ῥήματά μου ἔχει τὸν κρίνοντα
 αὐτόν.
 12:48b ὁ λόγος ὃν ἐλάλησα ἐκεῖνος κρινεῖ αὐτόν ἐν τῇ ἐσχάτῃ ἡμέρᾳ.
 12:49a ὅτι ἐγὼ ἐξ ἐμαυτοῦ οὐκ ἐλάλησα
 12:49b ἀλλ’ ὁ πέμψας με πατήρ αὐτός μοι ἐντολὴν δέδωκεν τί εἴπω καὶ τί
 λαλήσω
 12:50b ἃ οὖν ἐγὼ λάλῶ, καθὼς εἶρηκέν μοι ὁ πατήρ, οὕτως λαλῶ

The speaking activities of prophet Isaiah and Jesus are highlighted throughout the exchange in a dynamically interconnected way. While the *intertextual references* establish the *promise-and-fulfillment* concerns of unbelief, the *soliloquy* concentrates on the concerns of *belief-unbelief conflict* (cf. Chatman, 1978: 178–81; Genette, 1980: 170–1; see the textual units above).¹³⁵ The involvement of the narrator is more obvious in the first half of the exchange (cf. vv. 36b–43). Stibbe (1993: 137) observes that, “in 12:37, we move from *mimesis* (showing) to

an explanation, and this in turn is followed by a succinct summary of Jesus’ teaching given during the public ministry in vv. 44–50.”

133 Jesus’ *elusive nature* (v. 36b) and the Jews’ *unbelieving nature* (vv. 37–41) are brought together here.

134 The protagonist disappears at the beginning; but, at the end he appears and speaks eloquently.

135 Painter (1993: 398) suggests that, “The quotations (12:38, 40) fall in a passage (John 12:36b–43) dealing with unbelief which provides a summary conclusion to the ‘public ministry’ of Jesus (John 1–12).”

diegesis (telling). In other words, the presence of the narrator becomes obvious and indeed paramount.”¹³⁶ Though explicit dialogues are mostly absent within the exchange, it directs the reader to identify scriptural fulfillment in the mission of Jesus with dialogical effect (i.e., in the first half; vv. 36b–43) and the basis of Jesus’ *word/speaking* throughout the gospel (i.e., in the latter half; vv. 44–50; Dodd, 1960: 383–9).

The section in vv. 36b–50 functions as an appropriate conclusion not only to the current episode but also to the Book of Signs.¹³⁷ The fourth exchange primarily deals the subject matter of “belief-and-unbelief” conflict. The *word/speaking* vocabulary range is comparatively larger in the exchange in order to emphasize the following points: *first*, Isaiah’s utterances are dialogically fulfilled in the unbelief of the Jews (vv. 36b–43; cf. Brant, 2004: 32, 205, 207); and *second*, Jesus’ utterances/dialogues are not of himself but of the Father, and all his utterances/dialogues will serve as a judge on the last day (vv. 48–50; cf. McGregor, 1928: 269–72).¹³⁸ The existence of the “synagogue community” over against the “excommunicated community” forms a conflicting situation.¹³⁹ The episode reveals conflicts at several layers: *first*, within Jesus himself (vv. 27–28a); *second*, within the Jesus circle (vv. 5–8); *third*, within the Jewish community/crowd (v. 19); and *fourth*, between the communities of the protagonist and of the antagonists (11:56; 12:9–11, 13–15, 19, 34–36a, 36b–50).¹⁴⁰ The exchange functions at large as a recapitulation that abbreviates the entire Book of Signs and as a transitional pericope that links between the Book of Signs and the

136 *Mimesis* is the Greek word for imitation, a central term in aesthetic and literary theory since Aristotle. A literary work that is understood to be reproducing an external reality or any aspect of it is described as *mimetic*, while *mimetic criticism* is the kind of criticism that assumes or insists that literary works reflect reality. *Diegesis* is an analytic term used in modern narratology to designate the narrated events or story as a ‘level’ distinct from that of the narration. The *diegetic* level of a narrative is that of the main story, where as the ‘higher’ level at which the story is told is *extradiegetic* (i.e., standing outside the sphere of the main story). An embedded tale-within-the-tale constitutes a lower level known as *hypodiegetic*. See Baldick, 1990: 57, 137; Chatman, 1978: 32; Stibbe, 1993: 137–8.

137 Neyrey considers John 12 as a rhetorical ‘Peroratio.’

138 While the first half serves as a *text-to-text dialogue* or *inter-textual dialogue*, the second half is implicitly affirming the relevance of Jesus’ utterances/dialogues, their source, and their future effect.

139 The “synagogue community” also includes the so-called “crypto-Christians” (vv. 42–43).

140 Cf. Hoskyns, 1947: 427–31; Lindars, 1972: 436–46; Beasley-Murray, 1987: 215–21; Gaebele, 1936: 236–43.

Book of Glory.¹⁴¹ The speech of Jesus in the form of a soliloquy is dramatic and that invites the attention of the reader toward the protagonist and ultimately to belief in him (cf. Hitchcock, 1923/1993: 15–24; Tan, 1993: 50–89). The reader who travels with the interlocutors from the beginning of the story is persuaded to come out with his positive emotions [i.e., love] toward the protagonist and negative emotions [i.e., hate] toward the antagonists (cf. Neyrey, 2009: 341–55; Eco, 1979: 3–43).

Meso-Analysis

As we analyzed above, the episode in 11:54–12:50 has four exchanges and the central tenets can be recapitulated as follows (cf. Schaeffer, 1988: 387–95; Majercik, 1992: 2:185–8).¹⁴² The first exchange is made up of seams of *implied dialogues* that mainly discusses the possibility of Jesus' coming to the festival and his whereabouts (11:54–57). This introductory exchange invites the attention of the reader toward the upcoming events and dialogues (cf. McGregor, 1928: 257; Neyrey, 2007: 207). The *question-and-answer/challenge and riposte* format of the second exchange aims at unravelling two discipleship models those are in conflict with one another within the inner circle of Jesus (12:1–11; cf. Bultmann, 1971: 414–7).¹⁴³ The third exchange is *conflict-centered* and that has elements of a *chain-fashioned/circular/prayer-centered/statement-misunderstanding-clarification* dialogue (12:12–36a; cf. Neyrey, 2007: 213–5). The exchange emphasizes Jesus' kingship and the expansion of his mission beyond the Jewish boundary (especially among the Greeks; cf. Kossen, 1970: 97–110; Kovacs, 1995: 227–47). It also points out that the long-awaited hour of Jesus has

141 Cicero repeats much of what was seen in the *Rhetorica ad Herennium* about a conclusion, in particular an enumeration of its three parts: "The conclusion is the end and termination of the whole oration. It has three parts, the *summing up*, the *indignatio* or exciting indignation or ill-will against the opponents, and the *conquestio* or the arousing of pity and sympathy" (*De Invent* 1.52.98; cf. Quintilian, *Inst* 6.1.1; Neyrey, 2009: 335; Brant, 2011: 195). Keener (2003: 2:887; cf. Stibbe, 1993: 140) says that, "Positioned at the end of the narratives that precede the passion and immediately preceding the prologue to the farewell discourse, this unit recapitulates the themes that have preceded and prepares the reader for their fulfillment in the Passion Narrative which follows."

142 Bultmann (1971: 412; cf. Beasley-Murray, 1987: 206) is of the opinion that, "11:55–12:19 form a connected composition, consisting of various fragments. 11:55–57 is a neutral description, creating a pause between the events."

143 See the comparison of the anointing passages, Mark 14:3–9 and John 12:1–8 (cf. Neyrey, 2007: 209).

come (cf. Painter, 1993: 376–7; Köstenberger, 1999: 76). The reader of the story is invited to believe in Jesus who is the light of the world. In the fourth exchange, both the *promise-to-fulfillment* and the *soliloquy* sections demonstrate the belief and unbelief concerns at the extended level (12:36b–50; cf. Dodd, 1960: 379–83; Chatman, 1978: 178–81). It states that Jesus' verbal exchange with his interlocutors is according to the commandment of the Father.¹⁴⁴ Through the exchange, the undercurrent conflicts are further strengthened and the reader is prepared to view the climax of the story.¹⁴⁵ As a transitional passage it persuades the reader yet another time to remain faithful unto Jesus (cf. Thiselton, 1992: 1–10; Van Dijk, 1976: 23–55).¹⁴⁶ The plot-structure of the episode is outlined through several layers of conflict (*agōn*; cf. Brant, 2004: 140–9) and that is done with an aim of characterization (cf. Brooks, 1984: 3–61; Stibbe, 1993: 32–53).¹⁴⁷ The plot-elements like reversal (*peripeteia*),¹⁴⁸ recognition (*anagnorisis*),¹⁴⁹ and suffering (*pathos*)¹⁵⁰ are combined together in the following way: *first*, the belief-and-unbelief conflict comes as a turning point in the episode and the reader is persuaded to see the aftermath; *second*, the protagonist comes to the realization that his hour has come; and *third*, the aspect of glorification through suffering comes convincingly hereafter.

The dialogues/narratives and the movements of the episode are contributive to the conflict-ridden framework. The OT quotations (12:13b, 15, 38b, and 40) are used to establish the following intertextual gains: *first*, the proleptic function of the Jewish scriptures and their dialogical and revelatory fulfillment in the

144 Refer to Lincoln, 2000: 105.

145 The contest or dispute (or *agōn*) between the protagonist and the antagonists comes to the zenith in the present episode. Cf. Baldick, 1990: 3; Stibbe, 1993: 64; Brant, 2004: 140; Lincoln, 2000: 13; Neyrey, 1996: 107–24.

146 See Brant, 2004: 30–1; Tovey, 1997: 180.

147 For more details about the plot and the rhetoric of the episode, refer to Brant, 2011: 196.

148 *Peripeteia* or *peripety* is a sudden reversal of a character's circumstances and fortunes, usually involving the downfall of the protagonist in a tragedy, and often coinciding with the 'recognition' or *anagnorisis*. In a comedy, however, the *peripeteia* abruptly restores the prosperity of the main character(s). See Baldick, 1990: 165; Brant, 2004: 43–50.

149 Baldick (1990: 8–9; cf. Brant, 2004: 50–7) defines, "*Anagnorisis* (plural *-ises*), the Greek word for 'recognition' or 'discovery,' used by Aristotle in his *Poetics* to denote the turning point in a drama at which a character (usually the protagonist) recognizes the true state of affairs, having previously been in error or ignorance. . . . The *anagnorisis* is usually combined with the play's *peripeteia* or reversal of fortunes."

150 Baldick (1990: 163; cf. Brant, 2004: 57–63) defines that, "*Pathos*, the emotionally moving quality or power of a literary work or of particular passages within it, appealing especially to our feelings of sorrow, pity, and compassionate sympathy."

person and work of Jesus (12:13–15); and *second*, the revelatory fulfillment of them in the unbelieving nature of Jesus' interlocutors (12:38b–40; cf. Strachan, 1941: 249–52; Keener, 2003: 2:882–6).¹⁵¹ While the first two quotations (12:13b, 15) are used specifically to address the messianic role of the protagonist, the last two address the subject matter of unbelief of the antagonists (12:38b, 40).¹⁵² Jesus' utterances and gestures are persuasive at the extent of involving his interlocutors for a wider dialogue. While the interlocutors' utterances are slim, and mostly in the form of *questions* (11:56; 12:5, 34), *hymn* (12:13b), *surprise* (12:19b), *wish* (12:21b), *misunderstanding statement* (12:29) and sometimes recorded in *passive voice* (11:57; 12:29), Jesus' utterances are *thematically intertwined, explanatory, analeptic and proleptic, illocutionary, conflict-building*, and almost always in *active voice* format (12:7–8, 23–28a, 30–32, 35–36a, 44–50).¹⁵³ In the episode, Jesus' "from above" ideology is constantly in conflict with the "from below" ideology of his interlocutors (cf. Nicholson, 1980: 21). This conflict (*agōn*) is the kernel point for both the dialogues and the movements of the characters.¹⁵⁴ The conflict-ridden nature of the episode is built in the communitarian (11:54–57), family (12:1–11), processional (12:13–15), glory-focused (12:23–28a), heaven-earth interactive (12:28b), and soliloquy (12:44–50) formatted settings (cf. Stibbe, 1993: 131–41; Herman, 1995: 38).¹⁵⁵ Jesus' character is pictured as a glorious figure both through the sophisticated categories of expressions by the narrator and by his own performative utterances.

The narrator's rhetorical skill is further proved as he deliberates the reader toward the real climax of the 'hour of Jesus' (cf. Falk, 1971: 42–50; Nichols, 1971: 130–41). Stibbe (1993: 131) states that, "The double mention of the third and final Passover of the gospel in 11:55 prepares the reader for the sacrifice of Jesus at Golgotha." Moreover, the indication about the arrest in 11:57 leads the reader

151 See McGregor, 1928: 262; Talbert, 1992: 179–88; Ridderbos, 1987/1997: 411–50; Strachan, 1941: 246–63.

152 Deutero-Isaiah functions as a rich resource for the author. We can see this again especially in the Johannine concepts of the lifting up and glorification of the Son of Man. See Stibbe, 1993: 136–7.

153 The crowd's question in 12:34 is a response to Jesus' statements, and his further response in 12:35–36a is again conflict-generating. This *illocutionary-perlocutionary* function of dialogues is evident within this episode. See Painter, 1993: 377.

154 Jesus' utterances are the focal point of the episode and the interlocutors' various reactions and feelings are introduced by means of dialogue with the protagonist. Cf. Schnackenburg, 1980: 2:362–425; Witherington, 1995: 206–30.

155 Cf. Stibbe, 1993: 134; Ridderbos, 1987/1997: 449.

forward to witness the destiny of Jesus.¹⁵⁶ In the second exchange, the narrator brings out the negative role of Judas Iscariot and generates anticipation in the mind of the reader toward the events of the Book of Glory (cf. Keener, 2003: 2:859–65). The dialogues in the third exchange invite the attention of the reader toward Jesus' inclusive mission among the Greeks (cf. Strachan, 1941: 252–60).¹⁵⁷ The narrator's ability to convince the reader about the belief-and-unbelief conflict throughout the narrative is performative. Carson (1991: 447) notices a "large-scale, catastrophic unbelief" at the climax of the narrative.¹⁵⁸ The reference to the 'lifting up of the Son of Man' in 12:32 and 34 are proleptic in function (cf. Bultmann, 1971: 431–9; cf. Painter, 1993: 376–7).¹⁵⁹ As realized eschatology is one of the leading tenets of John's thinking, the act of reading and decision making are crucial. The time of reading can be the time of either the 'beginning of life' or the 'beginning of condemnation' (cf. Tan, 1993: 50–89).¹⁶⁰

It is evident that the narrator attempts to teach, provoke, and influence the reader right from the beginning (cf. Kennedy, 1984: 3–38). *Storying* is the general pattern employed by him to influence the ever-present reader (cf. Tovey, 2007: 12–40; Felton and Thatcher, 2001: 209–18).¹⁶¹ The devices like *anabasis* (11:55),¹⁶² *analepsis* (12:1, 17–18), *prolepsis* (11:55–57; 12:23–26, 27–28, 35–36a),¹⁶³ *explanatory notes/implicit commentary* (12:4b, 6; a note in order to explain a symbol, 12:33), *intertextuality* (12:13b, 15, 38b, 40), *misunderstanding* (12:16; 29), *memory*

156 In the current passage, the order for arresting Jesus is more acute than ever before. The reader is, now, preparing her/himself to witness the climax with greater effect due to the narrative skills of the narrator.

157 Cf. Strachan, 1941: 246–63; Painter, 1993: 374–8; Lindars, 1972: 410–41; Witherington, 1995: 206–30.

158 Carson (1991: 447) says that, "There is ample evidence that the substantial unbelief of the Jewish people before the resurrection was a major hindrance to the conversion of Jews after the resurrection."

159 See 7:33–36; 8:21–22. Neyrey (2007: 219) says that, "'lifted up' can mean either exalted and glorified (by God) or crucified. These bystanders resemble others who did not understand Jesus' cryptic reference to death."

160 Refer to Moloney, 1998: 355; Culpepper, 1983: 94.

161 Cf. O'Day, 1987: 11–3; Bowles, 2010: 1–30.

162 In the passage the Greek expression ἀνέβησαν is translated as "went up."

163 The process time shape in 12:1 brings the imminence of the death of Jesus closer. What the narrator shows the readers now is another unconscious prolepsis of the passion by a character within the narrative world (See Stibbe, 1993: 131).

(12:16b),¹⁶⁴ ἀμὴν ἀμὴν *statement* (12:24; cf. Culpepper, 2001: 253–62), *metaphorical saying* (12:24; cf. Mooij, 1976: 1–18; Levin, 1977: 1), *antithetical parallelism* (12:25), *I statement* (12:32; cf. Williams, 2001: 343–52; Ball, 1996: 85),¹⁶⁵ *reversal* (12:34),¹⁶⁶ *light and darkness symbolism/dualism* (12:35–36a), *degree of comparison* (12:43),¹⁶⁷ and *rhythmical tone* (12:44–50)¹⁶⁸ are the rhetorical tactics of the narrator in order to establish grips with the reader (cf. Funk, 1988: 2–58; Booth, 1961: 149–65). He also uses the events like *arrest-order* (11:57), *procession* (12:13), *arrival of hour* (12:23; cf. Kossen, 1970: 97–110), *prayers* (12:27–28a; cf. Neyrey, 2007: 215–8), *heavenly utterance* (12:28b), and *Jesus' hiding* (12:36b) as awe-inspiring and anticipatory elements within the episode. The *ethos-logos-pathos* dynamism is again complete in the narrative as in the case of the previous episodes (cf. Kennedy, 1991: viii–ix; Garver, 1994: 10, 90–1, 248).¹⁶⁹ Thus the aspect of glorification through suffering is conveyed to the reader with the help of all the available rhetorical means (cf. Nicol, 1972: 124–36; Keener, 2003: 2:872–9) and he is warned to protect himself from the coming judgment (12:47–49).¹⁷⁰

The narrative develops from a *glory-focused revelatory dialogue* in 11:1–53 to a *conflict-centric dialogue and a conclusion* in 11:54–12:50 (cf. McGregor, 1928: 244–72; Bultmann, 1971: 414–7).¹⁷¹ The Gentiles come to see Jesus, his long-awaited hour has come, driving out of the ruler of the world has been declared, lifting up of the Son of Man is anticipated, and the conflict-ridden dialogues are introduced. Jesus' statement about the overthrowing of "the ruler

164 This *memory-statement* explicitly reveals the post-resurrection composition of the episode.

165 In order to know about various uses of 'I statements,' refer to Burge, 1992: 354–6.

166 The existing view of "Messiah remains forever" is reversed by Jesus' statement "the Son of Man will be lifted up."

167 The expression μᾶλλον ἥπερ is used in order to say about the negative aspect of the authorities.

168 The section in vv. 44–50 is arranged rhythmically as the statements of Jesus show the following style: statement 'B' (v. 45) strengthens statement 'A' (v. 44b), statement 'C' (v. 46) strengthens statements 'A' and 'B,' statement 'D' (v. 47) further strengthens statements 'A,' 'B,' and 'C,' and the like.

169 The words and expressions picked up by the narrator, the systematic arrangement of all of them, and the rhetorical effect on the readers come at a stretch within the episode. Refer to Kennedy, 1984: 15; Stibbe, 1993: 134; Kermode, 1986: 3–16; Windisch, 1993: 25–64.

170 See Pryor, 1992: 53; Denaux, 1992.

171 This *irony* from glory-focus to conflict-centeredness is the kernel point of the dialogic structure of the episode.

of this world” is a forward looking and optimistic rhetoric (cf. Kovacs, 1995: 227–47; Brant, 2011: 197–8).¹⁷² The dialogues function not only as a means of conflict, but also as a means of glorification. In 12:44–50, Jesus recapitulates the entire Book of Signs and inspires both the interlocutors and the reader for holding firm the ‘word’ that he has already proclaimed (cf. Dodd, 1960: 383–9; Pryor, 1992: 54). The point of view of the narrator takes shape both through the medium of characterial dialogues and through the narrative notes. Thus, through a polyvalent analysis, we could achieve a comprehensive understanding of dialogue at the *micro*- and *meso*-levels. In the next section, we will look at the topic from the larger narrative framework of the Book of Signs.

172 See Carson, 1991: 453; Moloney, 1998: 366; Blomberg, 2001: 186.

Macro-level Analysis



The above analysis of the dialogue in the Book of Signs, i.e., at the *micro*- and *meso*-levels, enables us to make note of various findings at the *macro*-level.¹ The polyvalent analysis we employed as the overarching method, which into consideration different methods and different levels, helps us to see the following observations. Our analysis also enables us to observe the outcome of the current research. In this section, our main intention is to organize the details highlighted at the *micro*- and *meso*-levels of the gospel (cf. Goldhill, 2009: 1; Cameron, 2014).² Here we will look at the nature and function of the dialogue from the larger framework of the Book of Signs.³

Exchange, Episode, and Narrative Developments

The first and foremost attempt is to observe connections at the exchange, episode, and narrative levels (see Anderson, 2008: 94). The extended level of the Book of Signs pulls together insights from the exchange and episode levels. The following discussion will provide us a comprehensive understanding of the above analysis.

The Exchange Development—Micro-level Analysis

The above analysis confirms us that the utterance units and the narrative comments of the Book of Signs (1:19–12:50) functionally contribute to one another

1 According to Press (2007: 55), “Different kinds of texts require different canons of assessment and different strategies of interpretation.” What Press says here prompts us to explore the text of the Book of Signs differently.

2 For a broader description about dialogue, refer to Womack, 2011; Majercik, 1992: 2:185–8.

3 While Goldhill (2009: 1) argues that “in late antiquity ‘dialogue’ declined because Christians ‘didn’t do dialogue,’” Cameron (2014) states that Christians talked, debated, and wrote dialogues in late antiquity and on throughout Byzantium. John’s dialogical framework confirms us that Cameron’s arguments are important for us to reckon with over against Goldhill’s propositions.

(cf. Tovey, 2007: 42–8).⁴ Herman (1995: 13; cf. Bakhtin, 1998: 62) states that, “Utterances do not stand alone. They are generally issued and exchanged in specific contexts, and form complex units, within wider units like *speech events*.”⁵ Here Herman affirms that the Johannine utterances are attached to their contexts. The interactive nature of the utterances with the pure/formula narratives provides for the reader important insights concerning the two major dialogue tenets of the Book of Signs, i.e., dialogues among the characters and between the narrator and the reader (cf. Tolmie, 1999: 13; Vanhoozer, 1998: 26–8).⁶ The utterance units of the dialogue are rhetorical as they work efficaciously within the narrative framework (cf. Lausberg, 1998: 2–37; Aune, 2003: 125–7).⁷ In the process of reading, a paradigmatic reader realizes the interactive nature of the dialogue and the narrative within the exchange structures.⁸ This interaction of the utterances/dialogues and the narratives within the exchanges at the micro-level dynamically work towards the advancement of the episodes (cf. Brant, 2004: 27–30).⁹ In majority of the cases, the narrator attempts to develop the episodes with the help of several exchanges (cf. episode # 1, 5, 7 [five exchanges each], # 9, 10, 12 [seven exchanges each], # 8 [three exchanges], and # 13 [four exchanges]). But in a few cases the narrator develops episodes with single exchanges (see episode # 2, 3, 4, 6 and 11).¹⁰ This development of the exchanges,

4 Funk (1988: 2) says that, “To isolate the narrative text in a few well-chosen phrases is not, however, an easy matter, nor is it a simple exercise to locate the narrative text in relation to other parties to, and elements of, the narrative transaction.”

5 Refer to Herman, 1995: 27; Ensor, 2006: 14–33.

6 The ‘I’ and ‘You’ interaction is conspicuous in the dialogues of John. As Herman (1995: 1) says, “The encounter of an ‘I’ with a ‘you’ in the speech situation is itself a form of drama.” Martin (1976: 27; cf. Buss, 2007: 9–18; Anderson, 2008: 93–119) states that, “The author, after all, creates the world of the dialogue, moves the speakers and orchestrates their interaction, and directs the movement to its pre-appointed end. Dialogue mimesis is bent toward the purposes of the author.”

7 In this sense, Johannine dialogues are mostly *reported dialogues* (see Lothe, 2000: 3–11; cf. Press, 2007: 62). Chatman (1978: 176) says that, “A crucial element in the representation of dialogue is the identification of the speaker.”

8 Maranhão (1990: 14) says that, “represented dialogue is characterized by atemporality, by the logic of argument and counter-argument, and by the central speaker who weaves coherence into the text for the reader. Also mimetic, instead of describing, represented dialogue simulates actual events.”

9 Herman (1995: 13) says that, “The linguistic units of analysis appropriate to dialogue as interactional speech are *utterances*.”

10 While episode six adds a complementary exchange to the central exchange, in episode eleven an interludinal exchange is in view. The exchanges are arranged on the basis of the speech-turns of the characters. Herman (1995: 82) says that, “As far as turn order is concerned, the system generates different options again. Current speaker may select by

as part of the episodes, takes place within the narrative framework of the Book of Signs (cf. Funk, 1988: 2–3; Helms, 1988: 9–21).¹¹ It is one of the most significant narrative techniques of the narrator. In the process of the development of the narratives, sometimes the dialogues change to monologues (see episodes 3, 7, 10; cf. Ellis, 1984: 7; Elam, 1980: 53, 173, 183).¹²

Some of the major dialogue trends at the *micro*-level can be identified as follows (cf. Press, 2007: 57). The narrator uses *question-and-answer* (1:19–28; 6:1–15; 6:22–59, 67–71; 9:1–7, 8–12, 13–17, 18–23; 10:22–39; 11:30–37, 54–57; 12:1–11; cf. Kennedy, 1984: 9),¹³ *request-rebuke-response* (2:1–11; 4:43–54),¹⁴ *challenge-and-riposte* (2:13–22; 4:16–26; 6:67–71; 7:14–36; 8:12–20; 9:1–7; 10:22–39; 12:1–11; cf. Neyrey, 2007: 71–2, 79, 93, 100), *report-and-defense* (3:22–36), and other forms of dialogue at the micro-level in order to present the story of Jesus persuasively to the reader. Other forms of dialogue such as *double meaning-misunderstanding-clarification* (3:1–10; 4:7–15; 4:31–38; 8:12–20, 21–30; 9:39–41; 11:7–16, 17–27; 12:12–36a; cf. Ellis, 1984: 7; Neyrey, 2007: 12–3, 78, 90–1, 195–6),¹⁵ *dialogue leading to monologue* (1:19–34; 3:1–21; 5:10–47; 12:36b–50),¹⁶ *dialogue*

name, gaze, by pointing, or whatever. This may well be the previous speaker, creating an A-B-A-B alternating pattern. On the other hand, the next speaker need not be the previous speaker, someone else could be selected and a different order, A-B-C-B-A... could ensue."

- 11 Köstenberger (2009: 115) says that, "The narrative style of John's gospel is continuous prose, unlike some non-canonical gospels that consist of a collection of sayings and discourses. John's gospel features three main types of units: *first*, narratives; *second*, dialogues; and *third*, speeches or discourses." He (2009: 115) further says that, "This style, varying continuous prose with dialogue, is common in *bioi*, particularly in philosophers such as Philostratus' *Apollonius of Tyana* and Satyrus' *Euripedes*."
- 12 Keener (2003: 2:53) says that, "In fact, if we omit Jesus' discourses, John's basic accounts about Jesus often resemble the traditions behind the Synoptics. It is Jesus' 'teaching and self-presentation' which are more distinctive."
- 13 Aune (2003: 126) states that, "In revelatory literature of the Greco-Roman period, particularly in Jewish and Christian apocalypses, Gnostic dialogues, and the Hermetic literature, divine revelation is frequently elicited through a question-and-answer format (*erotapokrisis*). The questions are posed by a mortal, and the revelatory answers are provided by a supernatural being."
- 14 Refer to Neyrey, 2007: 65; Köstenberger, 1999: 72–4.
- 15 In Platonic dialogues, on several occasions the Socratic interlocutors are presented as unknowing and misunderstanding characters. In *Euthyphro*, on one occasion Euthyphro says to Socrates, "I do not follow what you are saying, Socrates." Cf. Cooper, 1977: 11; Resseguie, 2005: 64–7; Neyrey, 2007: 159–60; Van der Watt, 2005: 463–81.
- 16 Section 12:36b–50 is in the form of a *soliloquy*. Cf. Genette, 1980: 170–1; Culpepper, 1983: 94.

to action (2:1–11; 6:5–14; 9:1–7; 11:38–44),¹⁷ and action to dialogue (2:13–22; 5:[9]10–13; 6:16–21; 12:1–11) also function within the exchange structures of the Book of Signs (cf. Ellis, 1984: 7).¹⁸ Moreover, dialogue types such as *promise-to-fulfillment* (1:23, 45; 2:13–22; 10:40–42), *implicit* (1:36b, 41, 42b, 43–44; 2:5, 7–8, 9–10; 3:25; 4:27, 28–30, 39–42; 5:14, 15, 16–18; 6:16–21; 7:10–13; 9:13–17; 10:40–42; 11:28–29, 30–37, 54–57), *question-and-counter question* (1:38; 6:60–66), *community type* (7:37–44; 9:8–12 [a dialogue between a group and an individual]; 10:19–1; 11:54–57), *inter-religious* (4:1–26, 31–38, 39–42 [in dual-stage setting]; 7:14–36; 8:31–59 [religious-theological]), *controversial* (5:1–13; 6:22–59; 7:14–36; 8:31–59; 9:1–41; 11:7–16, 17–27; 12:12–36a), *forensic* (7:45–52; 8:31–59; 9:8–12, 13–17, 18–23, 24–34, 39–41; 10:22–39), *multi-layered* (1:35–42, 43–51; 2:1–11; 4:1–26; 9:8–12, 13–17; 11:10–37, 38–44), *foreground and background* (4:1–26/27), *front-of-stage and rear-of-stage* (4:28–30/31–38; 7:45–52), and *interludinal* (4:27, 28–30; 10:40–42) also appear at the *micro*-level. The dialogues at the exchange level are grouped together to form the dialogues at the episode level.¹⁹ In the Book of Signs, the thirteen episodes are organized with the help of the dialogues and the narratives.²⁰ This description confirms for us that the narrator makes use of different categories of dialogue in the formation of the Book of Signs (cf. Goldhill, 2009: 1; Cameron, 2014).²¹

The Episode Development—Meso-level Analysis

At the meso-level, the narrator places two *glory-focused revelatory dialogues* at the beginning (1:19–2:12) and towards the end (11:1–54) of the Book of Signs (cf. Kim, 2011: 53–62).²² If we consider John 1:1–18 as the introduction and

17 In 2:1–11 and 6:5–14, the narratives develop in a *dialogue-action-dialogue* sequence. See Van Tilborg, 1993: 1–4.

18 In 4:43–54 and 5:1–9, the narrator uses the feature of ‘the time of dialogue is the time of sign/action.’ The following are some of the most important structural units that John uses: question and answer, discussion or conversation, reported dialogue, dialogue approximating to monologue, and monologue or continuous exposition (cf. Press, 2007: 66; Howarth, 2000: 16–66).

19 Refer to Brant, 2004: 27.

20 Martin (1976/1998: 26) says that, “A ‘dialogue’ to be a form of discourse established with a reading audience through imitative textual discourse. What this definition immediately suggests is that there are two layers of discourse at work in a dialogue: one between author and reader, and another between the characters within the text.”

21 Just as Plato frames dialogues based on Socratic dialectic with his interlocutors, in John the narrator frames dialogues based on Jesus’ verbal exchanges with his interlocutors. Cf. Cooper, 1977: 1–16; Van Kooten, 2005: 149–94.

22 Salier (2004: 75) says that, “From the point of view of text to reader, the narrative has given the reader a clear perspective on the signs as the manifestation of the glory of the one

11:55–12:50 as the conclusion (cf. Dodd, 1960: 368–89; Keener, 2003: 2:858–89), then the *glory-focused revelatory dialogues* (1:19–2:12 and 11:1–54) form a thematic *inclusio* within the Book of Signs (cf. Dodd, 1963: 223–32).²³ While the episode in 1:19–2:12 sets a strong foundation for the gospel through the transfer of role from John the Witness to Jesus the Word and his ministry, the episode in 11:1–54 inaugurates the passion and leads the reader toward the end of his ministry (cf. Staley, 2008: 197; Umoh, 2000: 3–5).²⁴ In both cases, dialogues are used as the important literary phenomenon. Also in both cases the dialogues are leading to/centered on signs performed by Jesus (cf. Lincoln, 2008: 211–32; Dodd, 1960: 363–8). While in the first case the miracle is performed in a context of a wedding, in the second case it is done in a context of death and bereavement. All other episodes within the Book of Signs are framed within this *inclusio*, except the episode in 11:55–12:50 that accelerates toward the climax and is structured as a *conflict-centric* one and a *conclusion* to the Book of Signs.

The second episode (2:13–25) maintains a *challenge-and-riposte* format (cf. Hakola, 2005: 87–9; Dodd, 1963: 156–62). Though the *challenge-and-riposte* format is a continuous trend in the Book of Signs (cf. 4:16–26; 6:67–71; 7:14–36; 8:12–20; 9:1–7; 10:22–39; 12:1–11), it is used to develop an independent episode only in 2:13–22.²⁵ In 2:13–25, through a dialogue-centric action, Jesus reveals his authority at the religio-political headquarters of Judaism, i.e., the temple at Jerusalem (cf. Sanders, 1985: 61–76).²⁶ The *pedagogical dialogue leading to a monologue* at 3:1–21, as the third episode, reveals Jesus' authority as a teacher from above (cf. Bailey and Vander Broek, 1992: 172–5; Lee, 1994: 36–63). While Jesus' role as a teacher is explicit in other dialogues in the Book of Signs (cf. 4:1–42; 6:1–71; 7:1–8:59), 3:1–21 is significant as he was placed over against a leading teacher of Israel called Nicodemus (cf. Brown, 1966: 1:128–49; Culpepper, 1983: 90).²⁷ At the meso-level, the trend of dialogue leading to monologue

who truly reveals God. The signs, Jesus' powerful actions, are significant as indicators of his person and work."

23 For understanding the dialogues from a literary-theological perspective, refer to De Jonge and Van Duyn, 1978.

24 See Dodd, 1960: 292–6; Keener, 2003: 2:837; Witherington, 1984: 106; Coloe, 2007: 83–103.

25 The *challenge-and-riposte* format is used in several episodes in the Book of Signs as one among many dialogue forms.

26 Refer to Barus, 2006: 123–40; Malina and Rohrbaugh, 1988: 16–8; Beasley-Murray, 1987: 37–46.

27 This trend of the dialogue is similar to Platonic pedagogical dialogues, where encounters take place between the philosopher, Socrates, and a non-philosopher or inadequate philosopher. Cf. Schneiders, 1999/2003: 117–25; Vellanickal, 1977: 163–213.

begins here (cf. Resseguie, 2005: 244–54).²⁸ The framework of the episode as one beginning in the form of a dialogue (vv. 1–10) and ending in the form of a monologue (vv. 11–21; cf. Elam, 1980: 53, 173, 183) is one of the characteristics of the gospel (cf. De Jonge, 1977: 29; Sadananda, 2004: 219–21). The *report-and-defense dialogue to a narrative commentary* in 3:22–36, as the fourth, is the only episode in which Jesus does not have a direct involvement (cf. Köstenberger, 2004: 134–40). But the discussion within the dialogue is close-knit to the role of Jesus within the narrative framework (see Figure 56).²⁹

Episode #	Texts	Episode Title (at the <i>Meso</i> -level)
1	1:19–2:12	A Glory-focused Revelatory Dialogue
2	2:13–22	A Challenge and Riposte Dialogue
3	3:1–21	A Pedagogical Dialogue Leading to a Monologue
4	3:22–36	A Report-and-Defense Dialogue to a Narrative Commentary
5	4:1–42	An Inter-Religious Dialogue in Dual-stage Setting
6	4:43–54	A Request-Rebuke-Response Dialogue
7	5:1–47	A Sign and a Controversy Dialogue Leading to a Monologue
8	6:1–71	From Sign-centric Dialogues to Question-and-Answer Dialogues
9	7:1–52; 8:12–59	A Religious-Theological Dialogue Formed in a Series of Challenge and Riposte
10	9:1–10:21	A Dramatic Dialogue Leading to a Monologue and a Community Dialogue
11	10:22–42	A Forensic Dialogue Develops from-Antithetical-to-Synonymous Mode
12	11:1–53	A Glory-focused Revelatory Dialogue
13	11:54–12:50	A Conflict-centric Dialogue as a Conclusion

FIGURE 56 *Thirteen episodes of the Book of Signs (i.e., dialogues at the meso-level).*

- 28 The trend of dialogue leading to monologue in two consequent days is introduced in 1:19–34 (and further to a dialogue; 1:35–42). But it was done at the *micro*-level.
- 29 Dodd (1960: 384) says that, “The episodes are constructed upon a common pattern, subject to endless variations. Each of them tends to move from narrative, through dialogue, to monologue, or at least to a form of dialogue in which comparatively long speeches are allotted to the chief Speaker.”

The fifth dialogue at 4:1–42 is *inter-religious in a dual-stage setting* (cf. Keener, 2003: 1:584–628; Mlakuzhyil, 2013: 36–42).³⁰ While Jesus confronts the Samaritan woman and directs her to an eternal life perspective, she accepts the new religiosity that is introduced by Jesus (cf. Bartholomä, 2010: 95–108; Kok, 2010: 168–93).³¹ This is different from the *religious-theological dialogue formed in a series of challenge and riposte* in 7:1–52/8:12–59 (i.e., the ninth episode), where Jesus confronts the religious leaders of Israel (cf. De Jonge and Van Duyne, 1978; Leidig, 1979).³² In both the cases, Jesus introduces his “from above” ideology over against the “from below” ideologies of his interlocutors (cf. Nicholson, 1980: 21; *Crito* [Cooper, 1977: 37–48]).³³ In the case of the dialogue between Jesus and the Samaritan woman a cordial relationship between the interlocutors is established. While Jesus reveals his identity to her progressively (4:10, 13–14, 17b–18, 21–24, 26), she advances in her understanding about Jesus and her faith in him (4:9, 11–12, 15, 19–20, 25; cf. Irudaya, 2003: 707–16).³⁴ The dialogue between Jesus and the woman results in the conversion of many in the city of Sychar (4:39–42; cf. Hakola, 2005: 96–7; Schnackenburg, 1980: 1:419–77).³⁵ But the dialogue between Jesus and the Jews in 7:1–8:59 develops in antagonistic terms as the brothers of Jesus did not believe in him (7:1–9) and the Jews attempted to arrest him (7:30, 44) and to stone him (8:59; cf. Dodd, 1960: 345–54; Bartholomä, 2010: 135–78).³⁶ The *request-rebuke-response dialogue* in 4:43–54, as the sixth episode, introduces the theme that Jesus is

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- 30 Refer to Elam, 1980: 19, 54, 91, 135–6, 178–84; cf. Schneiders, 1999/2003: 126–48; Maccini, 1994: 35–46.
- 31 Sadananda (2004: 254; cf. Nortjé-Meyer, 2009: 123) states that, “Chapter 4 speaks of a successful dialogue between the Samaritan and the Johannine community that unfolds at different levels—consultations, community scrutiny, inner-Johannine community ripples and a fruitful ecumenism.”
- 32 As religious complaints against Socrates form the substance of Platonic *Euthyphro*, in John religious complaints against Jesus form the central stuff of the dialogues. For more similarities between Platonic Socrates and Johannine Jesus, refer to Van Kooten, 2005: 149–94.
- 33 Just as with the Johannine dualistic and contrasting tendencies, Platonic dialogues use contrasts of ‘good and bad’ and ‘justice and injustice’ (see *Crito*; Cooper, 1977: 41–3). For more similarities between Platonic Socrates and Johannine Jesus, refer to Van Kooten, 2005: 149–94.
- 34 Leidig (1979) analyzes the conversation between Jesus and the Samaritan woman and others from a faith perspective. She structures the entire gospel as conversations of faith.
- 35 Olsson (1974: 115; cf. O’Day, 1986: 130) says that, “It is [4:1–42] manifestly *dramatic* in character and contains one of the longest *dialogues* in the gospel.”
- 36 For more details about the dramatic aspects in chaps. 7–8, refer to Motyer, 1997: 122–210; Westermann, 1988: 59–60.

the giver of life (cf. Dunn, 1991: 359–63; Van Aarde, 2009: 409–15).³⁷ While the first *request-rebuke-response* dialogue in 2:1–12 appears as the final exchange of the first episode (i.e., 1:19–2:12), the dialogue in 4:43–54 is introduced as an independent episode (cf. Dodd, 1963: 188–95; Keener, 2003: 1:628–33).³⁸ In the episodic development of John, a paradigmatic reader can observe the way the narrator uses *challenge-and-riposte* and *request-rebuke-response* dialogue forms both independently and in relation to other forms (cf. Goldhill, 2009: 1; Cameron, 2014; see Figure 56).

In 5:1–47, the seventh episode, the narrator presents a sign and a *controversy dialogue leading to a monologue* (cf. Dodd, 1960: 318–32; Culpepper, 1983: 91).³⁹ As in the case of the third episode (3:1–21), the narrator here introduces the pattern of a dialogue followed by a monologue. While the pattern is used in 3:1–21 in relation to a *pedagogical dialogue*, in 5:1–47 the pattern is used in relation to a *sign and a controversy dialogue* (cf. Dodd, 1963: 174–80; Motyer, 1997: 122–210).⁴⁰ This pattern is used yet another time in the tenth episode (9:1–10:21), where a *dramatic dialogue* leads to a monologue and further to a community dialogue (cf. Wright, 2009: 196–210; Stibbe, 1993: 105–6).⁴¹ This trend of dialogue leading to monologue (i.e., 3:1–21; 5:1–47; 9:1–10:21) is one of the characteristic features of the Johannine narrative (cf. Ellis, 1984: 7; also see *Crito* [Cooper, 1977: 37–48]).⁴² But John uses the trend while dealing with different topics and using different patterns. As in the case of 10:19–21, community dialogues are used in other narrative segments such as 7:40–44; 9:8–12;

37 For details about reading a text as discourse, refer to Louw, 1992: 17–30.

38 Refer to Moloney, 1998: 150–63.

39 Keener (2003: 1:65; cf. Robbins, 1988: 2–22; Hock and O'Neil, 1986: 26) says that, "Much of the speech material of the Fourth Gospel appears in controversy narratives. This form is much briefer in the Jesus tradition reported in the Synoptics, where it resembles other ancient controversy-*chreiai*—that is, short stories of conflict generally concluding with the protagonist's wise quip." For more details about Johannine controversy dialogues, refer to Westermann, 1988: 59–60. Dodd (1963: 177; cf. Moloney, 1998: 164–93) says that, "The colloquy between Healer and patient deserves further consideration. Such brief dialogues are frequently introduced in healing stories of various types, in order to bring out certain aspects of the conditions under which, or the means by which, the healing is effected."

40 In Plato's *Euthyphro* and *Crito*, while Socrates' speech increases, Euthyphro's and Crito's speeches decrease. This method is also seen in John's dialogues. Cf. Cooper, 1977: 44–8; Majercik, 1992: 2:185–8; Asiedu-Peprah, 2001: 11–51.

41 Cf. Schneiders, 2002: 191; Painter, 1986: 31–61; Keener, 2003: 1:194–214; Brant, 2004: 28–9; Hitchcock, 1923/1993: 15–24.

42 Martyn (1968/1979: 23–36; cf. Hitchcock, 1923/1993: 15–24) calls the story of the blind man as a "synagogue-church drama."

and 11:54–57.⁴³ While in 7:40–44 and 9:8–12 community dialogues develop at the intervals of the episodes,⁴⁴ in 10:19–21 and 11:54–57 they develop at the close of the episodes (see Figure 56).⁴⁵ In the case of 11:54–57, the community dialogue is part of a narrative section that bridges the twelfth and thirteenth episodes. From this detail we understand that the tenth episode has two community dialogues, one at the interval (9:8–12) and one at the climax (10:19–21; cf. Dodd, 1963: 181–8).

The eighth episode in 6:1–71 has a sequence that moves from *sign-centric dialogue(s)* to *question-and-answer dialogues* (cf. Lindars, 1992: 118–9; Hylen, 2005: 43–52). While in vv. 1–21 two signs of Jesus are narrated with the help of both explicit and implicit speech tenets, in vv. 22–71 we see an explicit dialogue in *question-and-answer* format (cf. Anderson, 1997: 1–59; Borgen, 1997: 95–114). In chap. 6, Jesus' performance of feeding the five thousand (vv. 1–15) and the subsequent bread discourse (vv. 22–71) are presented progressively (cf. Dodd, 1963: 196–222; Beutler, 1997: 115–27).⁴⁶ Though *forensic* nature is part of several exchanges (i.e., 7:45–52; 8:31–59; 9:8–12, 13–17, 18–23, 24–34, 39–41), in 10:22–42, the eleventh episode, the narrator introduces an episode with forensic aspects as the leading trend (cf. Lincoln, 2000: 12–124; see Figure 56).⁴⁷ Schnackenburg's (1980: 1:114) statement is appropriate to quote here: "If we begin with the narrative matter, the structure of the gospel as a whole displays a notably dramatic element, which makes it different from the Synoptics in the way the action develops and reaches its climax."⁴⁸ The feature of the development of action and dramatic climax is obvious in the first half of the Gospel of John. In the Book of Signs, the narrator weaves several dialogical episodes sequentially (cf. Brooks, 1984: 3–5; Dodd, 1963: 322–34).⁴⁹ This sequence of the Book of Signs

43 Here it is used as a dialogue between a group and an individual.

44 I.e., episodes nine (7:1–52/8:12–59) and ten (9:1–10:21).

45 I.e., episodes ten (9:1–10:21) and twelve (11:1–54).

46 Also refer to Dodd, 1960: 333–45; O'Day, 1997: 149–59; Kysar, 1997: 161–81; Menken, 1997: 183–204; Schenke, 1997: 205–19; Thompson, 1997: 221–46; Culpepper, 1997: 247–57; Hays, 1996: 140–2; Brant, 2004: 149–58; Harrill, 2008: 133–58.

47 Dodd (1960: 354–62; cf. Bartholomä, 2010: 75–292) considers the section 10:22–39 as an appendix to 9:1–10:21.

48 Powell (1990: 40) states that, "To understand the plot of a narrative, it is also important to recognize elements of causality that links events to each other. Causal relationships between events may be subdivided into categories of *possibility*, *probability*, and *contingency*. Only in the latter case can one even actually be said to *cause* another. The first category refers to instances when an event simply makes possible the occurrence of another."

49 In his well-known article on Johannine narrative style in the *Festschrift* to Gunkel, Hans Windisch cites John 4:1–42 as one of the best examples of "die breit ausgeführten,

persuasively informs the reader about the discourse pattern (*sjuzet*) of the story (*fabula*; cf. Eco, 1979: 27; De Klerk and Schnell, 1987: 15).⁵⁰

The Narrative Development—Macro-level Analysis

The narrative development of the Book of Signs, with dialogue as its major literary element, enables the reader to understand the rhetorical thrust of the story (cf. Goldhill, 2009: 1; Cameron, 2014). The dynamism that is emerged between the narrative and the dialogue provides special force to the larger story. In John 1:19–12:50, dialogue establishes a comprehensive outlook through narrative connections. The narrator bolsters the connections with the help of other literary elements such as monologues, signs, “I am” sayings, metaphors, and dramatic movements. Also, the *micro*- and *meso*-level dialogues pull together the insights to the *macro*-level dialogue. The genre connection, with the help of content, form, and function interaction, works well at the story level. The narrative absorbs the dialogues at the *micro*- and *meso*-levels to create the *macro*-dialogue. This typical nature of the narrative advancement plots the *micro*- and *meso*-dialogues within the *macro*-dialogue. Thus, a cluster of genre, narrative, and rhetorical approaches, with support from other literary tools, helps the polyvalent analysis of the *macro*-dialogue (see Anderson, 2008).

The above details of dialogue at the *micro*- and *meso*-levels inform us that the Johannine episodes create a world of its own in its narration of the story of Jesus. The narrator uses discourse pattern, using his own idiom, to make the events reader-friendly (cf. Eco, 1979: 27).⁵¹ The settings of John’s Gospel (such

dramatisch ausgestalteten Erzählungen” in John and illustrates his assertion by translating the text as “drama” in seven scenes.

50 For details about Saussure’s structuralism and discourse analysis, refer to Howarth, 2000: 16–66. For further reading about discourse analysis, refer to Fairclough, 1992: 3; Foucault, 1971. Keener (2003: 1:54) says that, “Rather than implying that John used tradition or remembered discourses in an unusual manner, the Fourth Gospel’s discourses may imply that he developed his tradition or memories in a manner different from that of the Synoptics.”

51 Van der Watt (2012: 1; cf. Tovey, 2007: 67–73) says that, “As in the real world the narrative world consists of people (characters) that performs actions (doing things or talking) that leads to altered or new situations within a specific space (Jerusalem, the Sea of Galilee, and the like) and time (hours, night, day, and the like). This ‘created narrative world’ unfolds according to the plot based on the ideology of the (implied) author.” Van der Watt (2007: 6) further says that, “The Johannine documents are unique within New Testament literature. In their own way, they reflect on the life and teachings of Jesus, using typically Johannine concepts, expressions, vocabulary, and style. These documents were embedded into the ancient contexts within which they originated, gently touching the world

as wedding, pool, temple, synagogue, sea, funeral, and the like [cf. Powell, 1990: 69; O'Connor, 1980/2008]) are described according to the demand of the utterance units and dialogues within the exchange/episode-structures.⁵² In the Book of Signs, the natural settings semantically complement the development of the dialogues (cf. Resseguie, 2005: 87–120; Powell, 1990: 69–84). The topographical/geographical details of the gospel provide strength and originality to the dialogues.⁵³ Tolmie (1999: 105; cf. Brant, 2004: 90–104; Chatman, 1978: 138–45) says that, “Just as no narrative can exist without characters or events, no narrative can be imagined without a setting.”⁵⁴ What Tolmie says is adequately proved through the narrative development of the Book of Signs. The narrator of the story introduces the settings in dynamic connectivity with the characters, their actions and movements, and their utterances. Moreover, it is done through the incorporation of several narrative asides and literary devices. The narrator’s intent to develop the dialogues in closer relationship with the narrative settings provides special force for the exchange/episodic development of the Book of Signs.

The dialogue of the Book of Signs imitates the real situation of Jesus’ life and ministry.⁵⁵ The style of the narrator copies the life situation of Jesus by means of all the necessary literary elements. The *mimetic* function of the dialogue is obvious, especially in the Book of Signs (cf. Auerbach, 2003; Woodruff, 1992: 73–94).⁵⁶ As Van der Watt (2012: 8; cf. Genette, 1980: 162–4; Larsen, 2008: 31) says, “Mimesis, copying Jesus, becomes a central theme in

that surrounded them.” Also see Stibbe, 1992: 9; Tannehill, 1984: 229; De Klerk and Schnell, 1987: 13–5.

- 52 Press (2007: 64; cf. Neyrey, 2007: 76) says that, “Plato provides indications of a recent historical event, a time of day or of the year, or connection with an external event (a festival, banquet, trial, execution, funeral, sophistic or military public display), and these are often important in understanding the dialogue as a whole.”
- 53 Refer to Guthrie, 1961/1990: 262.
- 54 In Plato (cf. Press, 2007: 64–5; Cooper, 1977), “The courthouse setting of the *Euthyphro* and *Apology*, like the prison setting of the *Crito* and *Phaedo*, heightens both dramatic intensity and the philosophic seriousness of the themes discussed.”
- 55 For more details about John as an eyewitness, refer to Guthrie, 1961/1990: 263–4.
- 56 ‘Mimesis’ is by title ‘a presentation of reality’ (cf. Auerbach, 2003; Culpepper, 1983: 80–1). Regarding *mimesis*, Quintilian (*Inst* 10.2.1–2; cf. Brant, 2004: 13) writes, “There can be no doubt that in art no small portion of our task lies in imitation, since, although invention came first and is all-important, it is expedient to imitate whatever has been invented with success. And it is universal rule of life that we should wish to copy what we approve in others.”

the Johannine literature.”⁵⁷ Some narrative similarities between the Platonic and the Johannine dialogues are conspicuous to the reader.⁵⁸ Plato’s literary style transformed the real-life conversations of Socrates with his friends and students into creative ‘inventions’ which incorporated various dramatic elements for the purpose of progressing toward a philosophical truth (cf. Majercik, 1992: 2:185; Van Kooten, 2005: 168–77).⁵⁹ Similarly, in John, the narrator attempts to imitate the real-life conversations of Jesus with his interlocutors and incorporates the philosophical, theological, and community aspects.⁶⁰ Just as Socratic *elenchus*, in John, Jesus is continually in dialogue with his interlocutors and brings them to the knowledge that they are “not in the know.”⁶¹ Their “not in the know” is brought in sharp contrast with Jesus’ “in the know” for the progression of the dialogue (cf. Neyrey, 2007: 50–4). As the Platonic protagonist uses the method of *epagoge* (induction), in the Book of Signs, Jesus emphasizes the ‘from above’ aspects as requirements for his interlocutors.⁶²

57 See Powell, 1990: 11; Majercik, 1992: 2:185.

58 Van Kooten (2005: 168) says that, “John’s acquaintance with Plato could be the result of formal, institutionalized education, but that is not necessary, as a whole range of formal and informal training and teaching in Greek language, culture, and philosophy was available throughout the Mediterranean world. Jews had access to it, too. That they even had knowledge of Plato is clear from explicit references to him by Jews such as Aristobulus, Philo of Alexandria, Josephus, and Justus of Tiberias.”

59 Denning-Bolle (1992: 72, 76; cf. Guthrie, 1975: 65; Gundert, 1968: 16) states that, “In Plato, the dialogue presented the best form in which to encapsulate the lively sort of exchange of which Socrates was a master. The written form of the dialogue was to act simply as an aid to memory but was never meant to take the place of verbal debate.”

60 John is a creative imitator. Brant (2004: 13) comments about Quintilian as follows: “Quintilian goes on to decry blind imitation for its failure in invention and encourages his student to understand what he imitates and why it is good (*Inst* 10.2.18). In the imitation of orators and poets, he encouraged the study of how circumstances and persons were handled, the arrangement of judgments, the manner in which they spoke, procedures, methods, the appeal to emotions, and the manner in which they used applause to serve their case (*Inst* 10.2.27).”

61 Denning-Bolle (1992: 72) defines that *elenchus* “consisted of the continual interrogation of a person in order to help him to realize that he knows nothing whereas formerly he had (falsely) supposed he did, indeed, know something.” Robinson (1953: 83; cf. quoted in Denning-Bolle, 1992: 73) says that, “Dialectic demands question-and-answer because it demands *elenchus* and *elenchus* demands question-and-answer.”

62 According to Aristotle (*Topics* 12), *epagoge* is the approach to the universal from a particular. The simplest method is that from one single case another single case may be inferred. From the cases one proceeds to the universals. Cf. Robinson, 1953: 33–4; Denning-Bolle, 1992: 72.

From that particular point of view the issues and people are approached. As universalism is one of the significant tenets of Johannine theology, the particulars are viewed with an intention of universal expansion. This aspect of development from the particular to the universal provides an eternal effect for the message of John. As in the case of Socratic *definition*, in the Book of Signs, Jesus is portrayed as the authentic interpreter and the one who can define things.⁶³ Denning-Bolle (1992: 72–3) states that, “these three ‘elements’ [i.e., *elenchus*, *epagoge*, and *definition*] are not to be sharply differentiated from one another; they intertwine constantly and do not stand by themselves.”⁶⁴ Though there are several stylistic similarities between Plato and John, one difference is compelling. While Plato attempts to describe the truth that is remote, in John the truth himself appears in flesh and in constant dialogue with his interlocutors (cf. Goldhill, 2009: 1; Cameron, 2014).⁶⁵

John uses a dialectic sort of argumentation to lead the reader toward a certain point (cf. Griswold, 1998: 221–53; Schaeffer, 1988: 389).⁶⁶ In the Book of Signs, this characteristic tenet is developed from a dualistic point of view (cf. De Klerk and Schnell, 1987: 17–8).⁶⁷ Anderson (2008: 109; cf. Keener,

63 Denning-Bolle (1992: 72) explains that, “Socrates poses a problem, usually of an ethical nature. He demands to know the nature of something by means of such questions as ‘What is X?’ (e.g., ‘What is justice?’) and ‘Is X something we can qualify?’ (‘Is justice better than injustice?’). To Socrates, the question ‘What is X?’ was identical to enquiring after X’s being or essence.” He (1992: 72) further states that, “It is impossible, he maintained, to know what sort of thing X is until you know *what* X is. Thus, in the *Meno*, the question arises as to whether virtue can be taught.” To see the treatment of Jesus’ questions in John, refer to Estes, 2013.

64 Denning-Bolle (1992: 73) says that, “Socrates tried to arrive at a definition of something through the use of *elenchus* but also through induction (particulars to universals).”

65 Anderson (2007b: 1) says that, “For most readers of the Bible, the Gospel of John comes across as a vivid and graphic narrative, drawing the reader into the story either as a friend or foe of ‘the truth,’ whatever that might entail.”

66 Denning-Bolle (1992: 72) states that, “It was the dialogue from which most readily drew another person into the question-and-answer format, the most characteristic form of Socratic argumentation.” Press (2007: 82; cf. Melling, 1987: 11–2; Majercik, 1992: 2:185; Anderson, 1996) says that, “The word ‘dialectic’ transliterates the Greek *dialektikos*, which, like the word *dialogos* for dialogue, comes from the verb *dialegesthai*. This family of words is used quite frequently in Plato’s dialogues. The ordinary meaning of *dialegesthai* is ‘to converse,’ but in Plato it acquires the more specialized meaning ‘to discuss’ in the sense of arguments about something that go back and forth between participants, as opposed to the one-way argument-giving that characterizes oratory.”

67 Griswold (1998: 254; cf. Majercik, 1992: 2:185–8; Halliday, 1978: 164–82) observes that, “In Plato’s dialogues we always find, among many other things, lots of arguments.”

2003: 1:65–6; Kennedy, 1984: 9) mentions the development of the human-divine dialogue in John's Gospel through the means of dialectical thinking of the evangelist and of the agency schema.⁶⁸ The narrative support for the dialogue is continually stated all through the Book of Signs. Guthrie (1975: 1; cf. Keener, 2003: 1:65–6) observes that, "Since in discussions of his [i.e., Plato's] work so much is made of dialectic as a technical or semi-technical term, it is worth noticing this general use to stand for any philosophical discussion carried out in a spirit not of competition (as by the Sophists) but of cooperation, not for personal prestige but solely to reach the truth." This principle of the Platonic dialogues can also be noticed in the Johannine dialogues.⁶⁹ In John's dialogue, Jesus, the protagonist, is in constant dialogue with his interlocutors in order to reveal his messiahship and to lead them toward eternal life perspectives. The interlocutors come up with intriguing questions and later on turn out to be either in the category of believing or unbelieving (cf. Baldick, 1990: 56). On several occasions, the narrator employs the *question-and-answer*, *request-rebuke-response*, and *challenge-and-riposte* methods in order to maintain the dialectical nature of the dialogues.⁷⁰ The dialectical aspects of John develop as the *thesis*⁷¹ and the *antithesis*⁷² are united through a higher *synthesis*. The characters like Nicodemus, the Samaritan woman, the blind man, and others engage in a dialectical duel with Jesus and realize the truth claims of the protagonist (cf. Schnackenburg, 1980: 2:1).⁷³ In this sense, Jesus' interlocutors are transferred to a different (higher) level.

Denning-Bolle (1992: 73) mentions that, "The use of the dialogue form is a *literary* device. Plato's famous dialectical method, on the other hand, is a *philosophical* phenomenon. *Dialektikè technè* (διαλεκτική τέχνη) is the art of using dialogue; dialectic literally means the 'conversational method' (e.g., *Phaedr* 276e)."

- 68 Anderson (2008: 109–11) states the following three aspects: *first*, any adequate interpretation of a Johannine theological theme must engage *the dialectical thinking of the Evangelist*; *second*, *the Johannine agency schema* is central to understanding the Son's relation to the Father and mission in the world; and *third*, dialectical aspect of Johannine theology is to further *the divine-human dialogue*, which the Fourth Gospel bespeaks and conveys. Also see Anderson, 2011: 129–30.
- 69 For more details about the connection between Plato and John, refer to Van Kooten, 2005: 168–77.
- 70 Refer to Baldick, 1990: 56.
- 71 I.e., accepting the messiahship of Jesus, believing in him, and be part of the experience of eternal life.
- 72 I.e., not knowing or rejecting the messiahship of Jesus and the experience of eternal life.
- 73 Kennedy (1984: 9) says that, "a dialectical dispute is cast as a *question-and-answer* dialogue."

Dialogue and Its Polyvalent Connections

As indicated above, the dialogue of the Book of Signs functions in interaction with other literary elements such as monologues, signs, “I am” sayings, metaphors, and dramatic movements. The narrator of the story fosters literary connections through his dynamic discourse pattern. Here below we will see how dialogue establishes polyvalent connections with some of the major narrative elements like signs and “I am” sayings.

Signs and the Dialogue

The signs and dialogues are integrally connected in the Book of Signs and together they help the protagonist to reveal himself (cf. Dodd, 1960: 297–389; Schnackenburg, 1980: 1:515–28).⁷⁴ While Platonic dialogues concentrate mostly on arguments,⁷⁵ John’s dialogues develop in association with actions and movements of the characters (cf. Cooper, 1977; Tolmie, 1999: 63–82).⁷⁶ In John, the protagonist appears not simply as one who argues his cause but rather as one who proves his arguments through the means of signs (see Figure 57).⁷⁷ Keener (2003: 1:251; Salier, 2004: 46–76; cf. Aristotle, *Rhet* 1.2.18, 1357b) states that, “A ‘sign’ (σημεῖον) signified something beyond itself, and functioned as a proof or attestation; thus the term appears in rhetoric as well as in the context in which we employ it.”⁷⁸ This tendency of the connection between the utterances and the actions of the protagonist dynamically works within the narrative framework (2:1–12; 4:46–54; 5:1–18; 6:1–15, 16–21; 9:1–10:21; 11:1–54; cf. Black, 2001: 2; Hays and Holladay, 2007: 92–4).⁷⁹

Jesus’ first sign of turning water into wine appears as the last exchange of the first episode (1:19–2:12). Though he does not make a glory proposal anywhere

74 Chatman (1978: 45) states that, “It has been argued, since Aristotle, that events in narratives are radically correlative, enchainning, entailing. Their sequence, runs the traditional argument, is not simply linear but causative. The causation may be overt, that is, explicit, or covert, implicit.”

75 Press (2007: 75) states that, “Certainly one of the most striking features of Plato’s dialogues is that they are full of opinions being stated by interlocutors, reasons being given, and then opinions and reasons subjected to criticism and refutation.”

76 Barry (1970: 51) states that, “An action is . . . to mean the basic unit of striving, an act or deed, which may be pursued with words and/or physical movements.”

77 Kennedy (1984: 15) says, “*Semeion* is a term of Aristotelian rhetoric as well (1.2.1357b), but is used there to mean a probable or necessary cause for an inference: if a man is just, it is a *sign* that he is wise; if it is raining, it is a *sign* there are clouds.”

78 Refer to Morris, 1995; Witherington, 1995: 42; Mlakuzhyil, 1987: 17–30; Helms, 1988: 83–100.

79 See Köstenberger, 2001: 8; Bailey and Vander Broek, 1992: 129.

in 1:19–2:12, the revelation of his glory is presented through a sign toward the climax of the episode (2:11; cf. Webster, 2003; Salier, 2004: 46–76). The story of Jesus' turning of water into wine proleptically works with his discourse in 15:1–11. Jesus, the one who turns water into wine, is revealed as the 'I AM' and the 'True Vine' (15:1–11; cf. Bailey and Vander Broek, 1992: 172–5). The entire episode in 1:19–2:12 maintains a typical sequence, i.e., a series of dialogue leading to a sign and the glorification of the protagonist (cf. Schnackenburg, 1980: 1:282–343). This format is different from that of the seventh sign in 11:1–54, where the protagonist proposes the glory at the beginning (11:4) and fulfills it toward the end (11:43–53; cf. Kim, 2011: 53–62). The common factor in both episodes is the use of dialogue as a rhetorical means to actualize the sign and vice versa. Dodd (1960: 363) says that, "Word and action form an indivisible whole, to a degree unique in the Book of Signs." In both 1:19–2:12 and 11:1–54, the signs are performed, after a series of dialogues, as a matter of glorification. But in 11:1–54, an antithetical dialogue develops after the performance of the sign (vv. 47–50; cf. Keener, 2003: 2:835–57; Hitchcock, 1923/1993: 15–24).⁸⁰ In that sense, though both episodes are thematically connected, the narrator employs other literary features to present them distinctively to the reader (see Figure 57).

While the first Cana incident in 2:1–12 follows a 'dialogue-sign-dialogue' pattern, the second Cana sign in 4:43–54 follows a unique pattern in which 'the time of dialogue is the time of healing' (cf. Schnackenburg, 1980: 1:323–40, 461–77).⁸¹ The third sign in 5:1–9 also has a pattern of 'the time of dialogue is the time of healing.' But different from the two Cana miracles, the larger framework of chap. 5 maintains a 'dialogue-sign-dialogue-monologue' sequence (5:1–47). While the fourth sign story (6:1–15) has a 'dialogue-action-dialogue' format, the fifth one (6:16–21) has an 'action-dialogue-action' format (cf. O'Day, 1997: 149–59; Hays, 1996: 140–3). The feeding of the five thousand (vv. 1–15) followed by the bread discourse, that is maintained in question and answer format (vv. 22–71), is one of the striking features of the chapter (cf. Kysar, 1997: 161–81; Menken, 1997: 183–204). In the episode, the action of feeding the five thousand is symbolically connected to the revelation of Jesus as the "bread of life" (cf. Coloe, 2001: 5–6; Koester, 1995: 1–31). Thus the entire chapter follows a symbolical action followed by a metaphorical speech (cf. Mooij, 1976: 1–18;

80 Schnackenburg (1980: 1:112) says that, "New light is thrown on Johannine style when its poetic rhythms are considered. Scholars began by comparing the strophes and meters of the OT and tried to show that the discourses in John were composed in 'hymnic' type of prose."

81 Refer to Beets, 1995: 102.

No.	Signs	Connections with Johannine dialogues/discourses
1	Turning water into wine (2:1–12)	<i>Dialogue-sign-dialogue</i> pattern; the sign is performed after a series of dialogues (cf. 1:19–51) as a means of Jesus' glorification; Jesus who provides the best wine is later on revealed, through a discourse, as the 'I AM' and the 'True Vine' (cf. 15:1–11)
2	Healing the royal man's son (4:43–54)	<i>The time of dialogue is the time of healing</i> ; the action of Jesus is supported by his utterances on 'life giving' (i.e., "Go, your son will live"; vv. 50, 53a)
3	Healing the invalid (5:1–18)	<i>Dialogue-sign-dialogue-monologue</i> pattern; <i>the time of dialogue is the time of healing</i> ; the performance of sign leads to a controversial dialogue followed by a monologue (vv. 10–47)
4	Feeding the five thousand (6:1–15)	<i>Dialogue-sign-dialogue</i> pattern; the feeding of the five thousand with physical bread leads to the revelation that Jesus is the 'I AM,' the bread of life, and the bread from heaven in a question-and-answer dialogue format (6:22–71)
5	Walking on the water (6:16–21)	<i>Sign-dialogue-action</i> pattern; the dialogue is mostly presented in implicit format; the miraculous arrival of the boat on the shore is considered as a 'miracle within a miracle'
6	Healing the blind man (9:1–41/10:1–21)	<i>Dialogue-sign-dialogue-monologue-community dialogue</i> pattern; in the episode the performance of the sign causes a controversial dialogue leading to a monologue and a community dialogue
7	Resurrection of Lazarus (11:1–54)	<i>Dialogue-sign-antithetical dialogue</i> pattern; a series of dialogues results in a sign/glorification and subsequently in an antithetical/official dialogue

FIGURE 57 *The sign and dialogue interactions within the narrative framework of the Book of Signs.*

Levin, 1977: 1).⁸² The story of healing the blind man follows a 'dialogue-sign-dialogue-monologue-community dialogue' format.⁸³ Though the format of the sixth sign story is similar to that of the third sign story [i.e., 5:1–47], there are

82 See Witherington, 1995: 9–11; Frey, Van der Watt, and Zimmermann, 2006; Aaron, 2001: 1–41.

83 Cf. Maniparampil, 2004: 77.

noticeable differences between them. While in 5:1–47 the healed man's role as a believer is not clear, in 9:1–41 the healed man's progress in faith is recorded through his exchanges with his interlocutors (cf. Dodd, 1960: 354–62; Martyn, 1968/1979: 24–151). Schnackenburg (1980: 1:115) observes that, "These complexes of narrative include displays of doubt and unbelief, as in chaps. 6 and 9, and the reaction at the end of chap. 11, where unbelief leads to the Sanhedrin's decision on Jesus' death. For a receptive reader, all this is only a further stimulus to faith."⁸⁴ The above evidence convincingly shows how the narrator employs different patterns to incorporate dialogues and signs as interactive elements within the narrative framework (cf. Kennedy, 1984: 14–5; see Figure 57).⁸⁵

'I AM' Sayings and the Dialogue

Jesus' self revelatory aspects are potentially reflected through his "I AM" sayings (see 6:35, 48; 8:12; 9:5; 10:7, 9, 11; 11:25; cf. 14:6; 15:1, 5; cf. Aune, 2003: 126–7; Carter, 2008: 123–9).⁸⁶ His saying, "I am the bread of life" (6:35, 48), is stated after giving thanks and distributing the bread, and feeding the five thousand (6:1–15; cf. Anderson, 1997: 1–59; Painter, 1997: 61–94).⁸⁷ While he utters that he is the "light of the world" in 8:12, he appears as the fulfiller of the festival of lights (or the festival of Tabernacles) described in chapters seven and eight (cf. Schnackenburg, 1980: 2:189–92, 242; Koester, 1995: 5).⁸⁸ His second usage of the expression in 9:5 is described in the context of giving sight to a blind person (9:1–41; cf. Martyn, 1968/1979: 24–151; Lyall, 1996: 49–66). The utterances "I AM the gate for the sheep" (10:7, 9) and "I AM the good shepherd" (10:11, 14) are expressed immediately after the expulsion of the healed man from the synagogue (9:34; cf. Dodd, 1960: 354–68; Van der Watt, 2000: 54–91). In his response, Jesus implies that while the Jews expel people from their assemblies on account of him, he is right there to accept them as a "gate for the sheep." While the Jews are unable to solve the lifelong problems of the man who was closely associated with them in their assemblies, they are reduced to "hired hands."

84 See Schnackenburg, 1980: 1:115; O'Brien, 2005: 284–302.

85 De Klerk and Schnell (1987: 15) say that, "In most stories the sequence and coherence of the action is important, because the reader unconsciously looks for relations between events and tries to place them in a logical structure. A significant factor here is the relation between cause and effect as a means of making the story progress, digress and then progress afresh and of carrying the reader along in this rhythmic pattern."

86 Here we deal only the 'explicit predicate I AM Sayings' of Jesus (cf. Burge, 1992: 354–6). See Köstenberger, 2001: 8; Ridderbos, 1987/1997: 12–4; Lindars, 2000: 94–6; Lyall, 1996.

87 See Schnackenburg, 1980: 2:10; Van der Watt, 2007: 186–200.

88 For more details about the literary-critical analysis of John 9, refer to Resseguie, 1993: 115–22.

Jesus' significance as the "good shepherd" through his involvement in the life of the person (10:1–18; cf. Koester, 1995: 17; Lyall, 1996: 67–90) is brought to the notice of the reader (see Figure 58).⁸⁹ While the dialogues/discourses are presented in relation to some significant events, Jesus' self-revelatory aspect is the highlight through these "I AM" sayings (cf. *Crito* [Cooper, 1977: 37–48]; Kysar, 1975: 119–21).⁹⁰

No.	'I AM' Sayings	Connections with Johannine dialogues/discourses
1	'I AM' the bread of life (6:35, 48)	Jesus' breaking of the bread, feeding the five thousand, and the bread discourse are intended to reveal his identity as the 'I AM,' the bread of life, and the bread from heaven
2	'I AM' the light of the world (8:12; 9:5)	In 8:12, the presence of Jesus in the Feast of Tabernacles is significant as he fulfills the meaning of the festival of lights; In 9:5, Jesus reveals that he is the light of the world through the activity of giving sight to a blind person
3	'I AM' the gate for the sheep (10:7, 9)	While the Jews send the blind-turned-healed man 'out of the synagogue,' Jesus reveals that he is the gate for the sheep
4	'I AM' the good shepherd (10:11)	While the Jews did not recognize the issues of a man who was part of their own synagogue and thus remain bandits, strangers, hired hands, and thieves, Jesus recognizes the issues of the man and becomes a good shepherd
5	'I AM' the resurrection and the life (11:25)	With the resurrection of Lazarus from the dead, Jesus symbolically reveals that he is the resurrection and the life; the utterance of Jesus is proleptic and rhetorical as it directs reader's attention toward his own resurrection in chapter 20

FIGURE 58 *The 'I AM' sayings of Jesus in the Book of Signs.*

89 For details about the discourses of John, refer to Maniparampil, 2004: 77–8.

90 The 'I AM Sayings' in the gospel are presented as established sayings of Jesus (cf. Witherington, 1995: 20–3; Burge, 1992: 354–6). Earlier, Aristotle in his *Poetics* referred to the *Sōkratikoī logoi* ("Socratic discourses," or "conversations with Socrates") as an established literary genre. Garver (1994: 90) points out that, "Rhetorical argument can be ethical without the speaker being ethical. Aristotle thinks it makes rhetoric worse, not better, to try to depend on, and so infer to, the actual character of the speaker apart from the particular speech."

Moreover, Jesus' self-revelatory statement that he is the "resurrection and life" (11:25) appears in the context of Lazarus' resurrection from his death (cf. Bailey and Vander Broek, 1992: 176; cf. Kim, 2011: 53–62).⁹¹ In all these occurrences, his self-revelatory utterances are always supplemented with complementary actions (cf. Barry, 1970: 51; Keener, 2003: 2:842–5).⁹² The aspect of dialogues centered on signs and revelatory "I AM" sayings is one of the peculiar features of the Book of Signs (also see 14:6; 15:1, 5; cf. Stibbe, 1993: 100; see Figure 58).⁹³ This feature is rhetorical as the narrator persuades the reader through the character of Jesus.⁹⁴ In John, Jesus' utterances go beyond their literal meanings and actually *do* something (cf. Funk, 1988: 3; Tovey, 1997: 69–115).⁹⁵ A paradigmatic reader can create a world of her/his own in the process of reading the gospel. In the language of Warren and Wellek (1955: 181), every reading is a performance.⁹⁶ John develops his narratives and discourses in his own idiom and persuades the reader with a personal punch (cf. Keener, 2003: 1:76–80). This narrator-and-reader interaction is poignantly presented through the medium of Jesus' "I AM" sayings.⁹⁷

91 Refer to Schnackenburg, 1980: 2:331; Ridderbos, 1987/1997: 396–7.

92 For more details about the linguistic character of John, refer to Schnackenburg, 1980: 1:105–18.

93 John builds the narratives around the sayings and actions of Jesus. This is also a proven factor in the Synoptic Gospels. But the question is how far the evangelists were able to sustain the originality of the sayings of Jesus. This was same with the *Sōkratikoí logoi*. Kahn (1996: 1) says that, "What is known is that quite a number of friends and followers of Socrates celebrated his memory in literary form, after his death. Aside from Plato's work, only the writings of Xenophon have survived intact. Nevertheless, we have significant remains from at least four other Socratic authors: Antisthenes, Aeschines, Phaedo, and Euclides. And we have at least anecdotal information concerning a fifth author, Aristippus."

94 Refer to Tovey, 2007: 75.

95 In all these, John's Gospel uses the literary device called personification (cf. *Crito* 50–4; see Press, 2007: 61; Ball, 1996). Press (2007: 60; cf. Tovey, 1997: 69–115; Traugott and Pratt, 1980: 10–7; Van der Watt, 2010: 139–67) calls such utterances *performatives*. Warren and Wellek (1955: 22; cf. Garver, 1994: 10) say that, "The defenders of literature will believe that it is not an archaic survival but a performance."

96 Stockhammer (1963: 224; cf. Funk, 1988: 3–4; Vorster, 2009: 505–74; Traugott and Pratt, 1980: 1–35) says that, "Rhetoric is an art of which the effect is produced through the medium of discourse."

97 Van der Watt (2007: 49) states that, "Several titles identify Jesus as the one who *reveals*. He is, for instance, called the Word (1:1), prophet (1:21, 25; 4:19; 6:14; 7:40, 52; 9:17), Rabbi or teacher (1:38, 49; 3:2; 4:31; 6:25; 9:2; 11:8, 28; 13:13, 14; 20:16), and the 'way' to salvation and God (10:7–10; 14:6)."

Content, Form, and Function of the Dialogue

The Johannine dialogue in the Book of Signs shows its genre dynamics. John uses dialogue as a significant component within the narrative framework to present a more compelling and rhetorical story to the reader. The interaction of the *content*, *form*, and *function* within the dialogue informs the reader of its unique features as a literary genre (cf. Carter, 2006: 3–20). In the following sections, we will see the way *content*, *form*, and *function* interact within John 1:19–12:50.

The Content of the Dialogue

The ‘content,’ ‘form’ and ‘function’ of dialogues help us to understand the characteristic features of that literary genre (cf. Hernadi, 1972; Garver, 1994: 55).⁹⁸ The dialogues are the major semantic units within the narrative framework of John (cf. Thiselton, 1977: 75–104; Riemer, 2010).⁹⁹ But the meaning of the speech units and their function within the exchanges/episodes cannot be deciphered apart from the narratives (cf. Du Toit, 2009: 267–304; Greimas, 1987: 63–83).¹⁰⁰ In the Book of Signs, the dialogues convey the theological meaning of the text in association with the narratives (cf. Bal, 1985/1997: 3–15; Barwise, 1988: 23–38).¹⁰¹ The dynamic interlocking of the narratives and the dialogues/discourses is one of the primary features in John.¹⁰² The meaning of the dialogue can be understood primarily on the basis of the themes that are held together. The message (or the aspect of ‘what’ of the text) is expressed through the utterance units and their function within the dialogues, the actions and movements of the characters, and the narrative asides.¹⁰³ Jesus’ revelation of his identity, in relation to his Father, his disciples, and the Jews, is highlighted through the dialogue sections. One of the most prevalent themes in John is Jesus’ identity as the fulfiller of the Jewish messianic hopes (cf. Evans,

98 Refer to Press, 2007: 55; Schaeffer, 1988: 387–95; Aune, 1987: 46–76.

99 See Garver, 1994: 53; Dockery, 1991: 57, 61–3; Barwise, 1988: 23–38; Tuggy, 1992: 45–67.

100 Literary critics like Warren and Wellek (1955: 34) say that the total meaning of a work of art cannot be defined.

101 Just as a typical Platonic dialogue, in John the conversation topics themselves are historically contextualized rather than abstract perennial questions (cf. Press, 2007: 57; Schaeffer, 1988: 387–95).

102 For more details about the narrative dynamics, refer to Kermode, 1979: 23.

103 Vanhoozer (1988: 26; cf. Greimas, 1987: 63–83) says that, “Text-oriented methods of interpretation aim at describing the immanent sense of the text. The goal here is to *explain* the text’s form and structure (e.g., knowledge *about* the text) rather than to understand its reference (e.g., knowledge of what the text is *about*).”

1992: 579–90; Moo, 1992: 450–61). It is God who fulfills his work of love in the world through the agency of Jesus. This aspect of the fulfillment theme is expressed through several direct quotations from/allusions to the OT passages (1:23, 45; 2:6, 16–17; 3:28; 4:19–26; 6:30–33; 7:19–24; 8:33–58; 11:21–27; 12:13–15). Mostly the fulfillment language comes out in its full potential through the dialogues.¹⁰⁴ At the beginning of the gospel, the narrator introduces a transfer of role from John the Baptist, the witness, to Jesus, the Word, through a fulfillment formula (1:23). Jesus' role as the revealer of God's plan and his mission and glory is a running theme throughout John 1:19–12:50.

The dialogues, coupled with the actions, in the Book of Signs usher in a new order through Jesus' life and ministry, as he is introduced as initiator of a new temple (2:19), one who demands new birth (3:3), and provider of new water and new life (4:13, 14; 4:46–54; 7:37–8; cf. O'Day, 1986: 130).¹⁰⁵ Through dialogues the narrator also introduces the aspect of believing in Jesus and the resultant experience of eternal life (2:11, 22; 4:41, 53; 6:14; 7:31; 8:30; 10:19–21, 42; 11:27, 45). In contrast, unbelief and the resultant judgment are brought together (6:64; 7:1–9, 30–1, 43–4; 8:59; 9:18; 10:19–21, 39; 11:57; 12:36b–41; cf. Travis, 1992: 411). Themes such as discipleship (1:19–51), missional harvest (4:7–38), and Jesus' universal significance (4:39–42) are leading aspects in the Johannine dialogues. The self-revelatory aspects are highlighted through the "I AM" sayings of Jesus and their integral connection with his actions (6:35, 41, 48, 51; 8:12; 9:5; 10:7, 9, 11, 14; 11:25 [also 14:6; 15:1, 5]; cf. Burge, 1992: 354–6). The dialogues also reveal the dualistic contrast between belief and unbelief (cf. Wilkins, 1992: 1:656–7), truth and falsehood (cf. Crump, 1992: 860–62), and 'from above' and 'from below' (cf. Nicholson, 1980: 21).¹⁰⁶ It is ironic that Jesus risks his life due to his life-giving and eternal life-centric performances (11:1–12:50; cf. Duke, 1985).¹⁰⁷ Proleptic themes that take the attention of the reader are the 'hour' of Jesus (2:4; 4:21; 7:6, 30; 12:23, 27) and the 'lifting up of the Son of Man' (3:14; 8:28; 12:32; cf. Olsson, 1974: 219; Genette, 1980: 40, 68–78).¹⁰⁸ The union and relationship

104 While Plato uses intertextuality as a method to affirm the disagreement of Socrates (cf. *Euthyphro*), John uses OT passages to show the fulfillment aspect. Cf. Cooper, 1977: 11; Schaeffer, 1988: 387–95.

105 Keener (2003: 1:54) says that, "Speeches could have a historical kernel, and John could have developed such a kernel, based on sayings, controversy-dialogues, or eyewitness notes or memories, without violating its basic sense."

106 Refer to De Klerk and Schnell, 1987: 17–8.

107 For more details about the usage of irony in the NT, refer to Resseguie, 2005: 67–75.

108 Köstenberger (1999: 76) views that, "One of the devices by which drama is built in John's Gospel is the repeated references to the coming of Jesus' 'hour.' Throughout the first major portion of the Gospel, Jesus emphatically maintains that *his hour has not yet come*

between Jesus and his Father and the role of Jesus as the emissary of God have important implications throughout the discourses and dialogues (cf. Hurtado, 1992: 270–6). Jesus' role as the light of the world and the bringer of life and salvation has peculiar significance in John as a whole (cf. Shirbourn, 1992: 472–3; Marshall, 1992: 723–4). The opposition from the Jews as they are the representatives of this world is deciphered through dualistic colourings (cf. Barrett, 1982: 98–115). The incarnation of the 'Word' (cf. 1:1, 14) and the actualization of Jesus being the 'Word' through his utterances (i.e., in the dialogues) continually impact the discussions in John (cf. Johnson, 1992: 481–4).

The theology of the dialogue is centered on the person and work of Jesus (cf. Hawkin, 1996; Schnackenburg, 1980: 1:153–72).¹⁰⁹ The emphasis on realized eschatology, through the experience of life, has more effect on the reader (cf. Ihenacho, 2001: 3–355).¹¹⁰ The expression 'the word became flesh and lived among us' (1:14) and the aspects of Jesus' introduction of himself as the giver of life and the light of the world control the entire theological discussion (cf. Von Wahlde, 1984: 575–84; Johnson, 1992: 469–71).¹¹¹ The *logos-life-light* aspect (cf. 1:1–5) as the identity of Jesus and his representation from the Father pave a strong foundation for the narrative development (cf. Dodd, 1960: 201–12; Vellanickal, 1977: 90–225).¹¹² The first half of the gospel presents Jesus as the communicator of the divine voice (i.e., 'from above') and the one who dialogues with the world (i.e., 'from below') for transformation (cf. Nicholson, 1980: 21; Neyrey, 2007: 156).¹¹³ He reveals the heavenly voice through his very identity as the Son of God and by considering his opponents as the representatives of this world (cf. Bauer, 1992: 774–5). This dualistic framework brings a direct exchange between the two worldviews.¹¹⁴ Jesus is introduced as one who works according to the will of the Father, one who brings salvation into the world, and one who guarantees eternal life to those who put their faith in him (cf. Smith, 1984: 173–222).¹¹⁵ The unbelieving interlocutors are considered as

(2:4; 7:6, 8; 7:30 = 8:20). When the Jews seek to arrest him (or even when the people want to make him king), he consistently eludes their grasp (6:15; 7:44; 8:59; 10:39; 11:53)."

109 Refer to Anderson, 2008: 109; MacRae, 1993: 103–13.

110 See Allison, 1992: 209.

111 Refer to O'Day, 1978: 13.

112 For more details about the God of the Fourth Gospel, refer to Thompson, 2001.

113 Thiselton (1992: 1) says that "texts may enlarge the horizons of readers. When this occurs, horizons move and become new horizons. Reading may also produce transforming effects."

114 Cf. De la Potterie, 1989/1990: 159–90.

115 The narrative development of the gospel describes that God, through Jesus, is in a dialogue with the world.

the opponents of the divine plan and hence the sons of darkness. This contrast is at the centre of the story as the world 'from above' and the world 'from below' are in constant dialogue with each other and God wants people to be saved, to attain eternal life, and to be attuned to his plan and purpose (cf. Dodd, 1960: 144–50).¹¹⁶ Thus in the Book of Signs, dialogues are built on stable theological grounds (cf. Goldhill, 2009: 1; Cameron, 2014).

The Form of the Dialogue

At the syntactic level, we view 'how' dialogues are structured (cf. Deeks, 1993: 77–101).¹¹⁷ The 'what' (or *content*) of dialogue is arranged in specific formats and the plot-structure provides special force to the content (cf. Hellholm, 1986: 13–54; Aune, 1986: 65–91).¹¹⁸ Hence, the 'how' (or *form*) of the text is significant in the process of interpretation (cf. Beardslee, 1970: 14–29; Muilenburg, 1993: 65–76).¹¹⁹ The Book of Signs has its own syntactics that are organized with the help of literary conventions and devices, especially with the help of narratives, dialogues, and monologues (cf. O'Day, 1987: 12).¹²⁰ The dialogues develop primarily at two levels: between the narrator and the reader and among the interlocutors of the story.¹²¹ The dialogue of the interlocutors is a medium through which the narrator interacts with the reader (cf. Funk, 1988: 11–8; Windisch, 1993: 25–64).¹²² That further means, the communication of the characters is important in the process of the narrator and reader dialogue (cf. Carter, 2008: 124; Green, 2003: 11–66).¹²³ In the Book of Signs, the dialogues and the monologues are the larger literary components (cf. Elam, 1980: 19,

116 This analysis affirms that creative dialogue can enrich and unearth new theological perspectives. Cf. Sadananda, 2004: 254.

117 See Dodd, 1963: 317–8.

118 Bakhtin (1998: 60; cf. Traugott and Pratt, 1980: 1–35) says that, "Language is realized in the form of individual concrete utterances [oral and written] by participants in the various areas of human activity."

119 In Platonic dialogues, content and form of the dialogue are kept in intense union. Schaeffer (1988: 389; cf. Muilenburg, 1993: 65–76) says that, "This intense union between form and content is much less noticeable in the Ciceronian dialogue. Cicero's dialogues are organizational structures that develop ideas according to deductive rules, not according to the dialectics of an actual conversation."

120 Gilbert (1962: 5; cf. Young, 1998: 31–3) says that, "Certainly the form of the dialogue has commonly been used since Plato's time for the presentation of matters that are to be debated rather than for the direct exposition of the beliefs of the author."

121 In her 2001 work, Reinhartz (15–31) considers "reading as relationship."

122 See Gabel and Wheeler, 1986: 3.

123 For details on communication theory, refer to Van Dijk, 1995: 107–26.

53–4, 91, 135–6, 173, 178–84). While the dialogues provide rhetorical force to the narrative framework, the narrative sections supplement adequate details to the dialogue units to provide specificity (cf. Black, 1996: 220–34; Court, 1997: 79–85).¹²⁴ The narrator's role as the interpreter of Jesus' story is conspicuous through the narrative and dialogue dynamism.¹²⁵ At the structural level, dialogues develop from micro-units to meso-units and from meso-units to the macro-unit.¹²⁶ This *micro*-, *meso*-, and *macro*-dynamism of the dialogue convey the content efficaciously to the reader.¹²⁷ As Chatman (1978) distinguishes 'story' from 'discourse,' the 'content' and 'form' are distinct entities. But they dynamically merge together in the literary composition.

As discussed earlier, the story of the Book of Signs is presented through appropriate transitions between the episodes, sequence of events, and dramatic effects (cf. Funk, 1988: 28–58; Hitchcock, 1923/1993: 15–24).¹²⁸ The thirteen episodes comprise several exchanges. The narrator arranges the episodes mostly with one (i.e., episodes 2, 3, 4, 6, 11), five (i.e., episodes 1, 5, 7) and seven exchanges (i.e., episodes 9, 10, 12) respectively. As an exception, there are three exchanges in episode 8 and four exchanges in episode 13.¹²⁹ The episodes with seven exchanges, such as 9, 10 and 12, are comparatively more dramatic in nature (cf. Hitchcock, 1923/1993: 15–24; Resseguie, 1993: 115–22). The episodes with a single exchange are often supplemented with either a monologue (i.e., episode 3) or a complementary exchange (i.e., episode 6) or an interlude (i.e., episode 11). The use of sub-exchanges is a remarkable feature in episodes 8 and 9. John 1:19–12:50 as a whole is framed with the help of speech units, exchanges (and sub-exchanges), and episodes.¹³⁰ All the episodes are developed with the help of several types of dialogues. This analysis informs the

124 See Malina and Rohrbaugh, 1998: 6.

125 Cf. Boyd, 1972; Lieu, 2005: 171–83; Nightingale, 1995: 4; Teeple, 1974; Mlakuzhyil, 1987.

126 I.e., the Book of Signs as a whole is a larger dialogue unit of the gospel.

127 For more details on the rhetorical and literary structural patterns of the Fourth Gospel, refer to Østenstad, 1998.

128 Brant (2004: 30–1; cf. MacRae, 1993: 103–13) says that, "The way that the author of the Fourth Gospel handles transitions between episodes, by employing the narrator to provide a short bridge that moves Jesus from one setting to the next, bears no resemblance to the transitions between major scenes in tragedies."

129 It is also true with the classification of the Platonic dialogues: short length dialogues (i.e., *Crito*, *Ion*, and *Euthyphro*), medium length dialogues (i.e., *Lysis*, *Laches*, *Apology*, *Meno*, *Euthydemus*, and *Parmenides*), and long length dialogues (i.e., *Symposium*, *Phaedrus*, *Sophist*, *Protagoras*, *Politicus*, *Philebus*, *Cratylus*, *Phaedo*, *Theaetetus*, *Timaeus*, and *Gorgias*). See Press, 2007: 57; Majercik, 1992: 2:185–8; Schaeffer, 1988: 387–95.

130 For more details about the exchanges, refer to the *micro*- and *meso*-analyses.

reader how the *macro*-dialogue of the Book of Signs is formed with the help of several layers of *micro*- and *meso*-dialogues.

The trends of dialogue leading to monologue (episodes 3, 7, and 10), episodes composed in single exchange supported with complementary exchange (episode 6) and interludinal exchange (episode 11), and the existence of sub-exchanges (episodes 8 and 9) are some of the important features of the Johannine dialogue. The development of the story in the form of exchanges and episodes increases the chances of persuasion. The use of literary devices in the process of communication, i.e., between the characters, strengthens the stylistic features of the narrative (cf. Press, 2007: 61; Carter, 2008: 124).¹³¹ The narrator uses dramatic aspects as significant elements in the development of the storyline (cf. Ellis, 1984: 6–7; Brant, 2004: 16–73).¹³² The speech-patterns, movements, and actions of the characters highlight the dramatic peculiarity of the story (cf. Hitchcock, 1923/1993: 15–24; Greimas and Courtés, 1979/1982: 201).¹³³ In the process of developing the dialogues, the narrator employs *dramatic irony* (cf. MacRae, 1993: 103–13; Duke, 1985), *double meaning-misunderstanding-clarification* formulae, *challenge-and-riposte* and *request-rebuke-response* patterns, *question-and-answer* formats, and other literary forms and figures of speech/thought (cf. Resseguie, 2005: 56–78). While in the majority of the occasions the dialogues are presented in *explicit* format, the narrator also uses *implicit* formats on other occasions. Brant (2004: 16) states that, “Much of the action of the gospel is presented through dialogue rather than narration.”¹³⁴ The content of the story is framed with intent and the form that is employed helps the reader in the process of interpretation (cf. Kennedy, 1984: 10; Chandler, 2002: 189).¹³⁵ The interlocking of the content and the form

131 The artistic features of Johannine dialogue are important to note here. Before John, Plato did that with his dialogues. Kahn (1996: xiv; cf. Schaeffer, 1988: 387–95) says, “Plato is the only Socratic writer to turn this popular genre (dialogue) into a major art form, in rivalry with the great works of fifth century. Attic drama. He was also the only Socratic writer to utilize the dialogue form as the device for presenting a full-scale philosophical worldview.”

132 Just as Platonic dialogues reveal their dramatic feature, John uses dramatic style at its best use. While speaking about the dramatic feature of Platonic dialogues, Press (2007: 175) states, “Why call this ‘dramatic’? Because, unlike dispassionate, rational theories or doctrines, the account is intrinsically exciting, involves striking, emotionally charged problems, confrontations, charges, successes and failures of the kind that characterize drama.”

133 Barry (1970: 10) is true when he says, “‘Drama’ is meant to signify a play performed by actors on a stage.”

134 See Brant, 2004: 16; Templeton, 1999: 53–65.

135 Lee (1994: 23–35) says that in Johannine narrative, form and meaning belong together.

is further reflected in the functional aspects (cf. Chatman, 1978: 22–6; Carter, 2006: 3–20).

In the Book of Signs, the narrator's style and potentiality are seen through the usage of literary figures of speech/thought. The reader of the story experiences new emotions in the process of reading (cf. Newheart, 1996: 48–9). The message is the vehicle that connects the sender and the receiver (cf. Du Toit, 2009: 111–19). This connectivity is established through the dialogue between the narrator and the reader (cf. Kennedy, 1984: 15; Aristotle, *Rhet* 1.2.1356a). The development of the story-discourse has striking similarity with the Greek tragedies (cf. Brant, 2004; Chatman, 1978). In the Book of Signs, the protagonist undergoes a situation of conflict (*agōn*) with the values, goals, and norms of other characters (cf. Resseguie, 2005: 201–2; Powell, 1990: 42–4).¹³⁶ This is ideological as it develops in the form of a conflict between his values (“from above”) and the dominant culture (“from below”) of the day. The conflict of the story is well established with the help of verbal abuse (*flyting*; cf. Brant, 2004: 123–39; Baldick, 1990: 84) between the characters.¹³⁷ The controversial dialogues in John 5–10 make use of this dramatic element as a significant phenomenon. In the narrative, the crisis or reversal (*peripeteia*) happens when the interlocutors continue in their unbelief and when they reject Jesus' messiahship (5:18; 7:1–9, 45–52; 8:57–59; 9:35–41; 10:19–42; 11:45–53; 12:36–43; cf. Larsen, 2008: 26–31; Brant, 2004: 43–50).¹³⁸ As in the case of the Platonic dialogues (cf. Press, 2007: 135–7), in the Book of Signs, the use of reversal within the storyline provides additional punch for the development of the narrative (cf. Aristotle, *Poet* 11).¹³⁹ The *pathos* of the protagonist begins in the gospel when the antagonists attempt to stone him and even to kill him (5:18; 7:45–52; 8:59; 10:39; 11:45–53; 12:27–36).¹⁴⁰ Jesus recognizes (*anagnōrisis*) that the hour has come and his time of being lifted up has arrived (12:23; cf. Brant, 2004: 50–7;

136 De Klerk and Schnell (1987: 19; cf. Brant, 2004: 140) say that, “In most stories conflict development is an important element. . . . As a rule the main character is confronted with certain adverse factors: he comes into conflict with persons (antagonists), forces or circumstances which endanger him (and his helpers) or the cause he espouses.”

137 Refer to Brant, 2004: 124.

138 Brant (2004: 42–3; cf. Baldick, 1990: 165) states that, “When Aristotle asks what sort of action is appropriate to drama, he identifies three means of moving the soul to pity and fear (the emotions that drama ought to arouse): reversal (*peripeteia*), recognition (*anagnōrisis*), and suffering (*pathos*) (*Poet* 1450a 34–35; 1452b 8).”

139 Resseguie (2005: 205) notes that, “Aristotle referred to the reverse in fortunes as a *peripety* (from the Greek for ‘reversal’).”

140 Baldick (1990: 163; cf. Hernadi, 1972: 30) says that, “*pathos*, the emotionally moving quality or power of a literary work or of particular passages within it, appealing especially to our

Baldick, 1990: 8–9).¹⁴¹ This opens up the unravelling or resolution (*dénouement* [*lusis*]; cf. Culpepper, 1998: 63; Resseguie, 2005: 205) of the plot in the rest of the gospel (i.e., the Book of Glory).¹⁴² In this structure, the Book of Signs includes almost all the major plot elements except the *dénouement*.

The larger story of the Book of Signs has unity of action: a *beginning* (chaps. 1–4), a *middle* (chaps. 5–10), and an *end* (chaps. 11–12; cf. Kennedy, 1984: 33; Culpepper, 1983: 80).¹⁴³ A paradigmatic reader can see a plot of its own through this tri-tiered development (cf. Stibbe, 1994: 35). The coming of the λόγος from the eternal world (i.e., “from above”) to a world that marks the ‘hour’ of Jesus (i.e., “from below”) is narrated in John 1:1–51. His hour of glorification is expected from 2:4 (cf. 4:21; 7:6, 30) and the protagonist realizes that the ‘hour’ of the Son of Man has come in 12:23 (cf. De la Potterie, 1989/1990: 159–90).¹⁴⁴ This sequence creates an analeptic and proleptic balance in the narrative framework of the Book of Signs (cf. Baldick, 1990: 9, 178). While the first major section (chaps. 1–4) establishes the character and mission of Jesus in the mind of the reader, the second major section (chaps. 5–10) introduces the conflict in which the *theomachus* or ‘enemy of God’ comes to the fore (cf. Stibbe, 1994: 35). In the words of Stibbe, John 11–12 is a significant section. He (1994: 36) says, “It is this event [John 11:1–54] which precipitates Jesus’ downfall (11:45–53). It is from this point that the Sanhedrin ‘plotted to take his life’ (11:53).” The plot of the Book of Signs is built with the help of transitions (cf. Brant, 2004: 30–2) and with cause and effect (cf. Resseguie, 2005: 199).¹⁴⁵ This careful construction of John 1–12 forms a *plot within the plot* of the gospel. The above details enable the reader to understand that the plot-structure of the Book of Signs is correlated through the method of *stichomythia* (cf. Press, 2007: 64; Culpepper,

feelings of sorrow, pity, and compassionate sympathy.” See Brant, 2004: 57; cf. Aristotle, *Poet* 1425b 13–14.

141 Larsen (2008: 26; cf. Culpepper, 1983: 81; quotes Aristotle, *Poet* 1452a) notes that, “Aristotle was probably not the first to use the concept of anagnorisis as a *terminus technicus* in poetics, but rather engaged in an existing debate on the nature of tragedy that included the type-scene in question. Nevertheless, the *Poetics* is practically the only surviving metaliterary discussion of anagnorisis from Antiquity.”

142 Baldick (1990: 55) says, “*Dénouement*, the clearing up or ‘untying’ of the complications of the plot in a play or story; usually a final scene or chapter in which mysteries, confusions, and doubtful destinies are clarified.” See Bailey and Vander Broek, 1992: 130; Kennedy, 1984: 15–6.

143 Refer to Brant, 2004: 32–3; Robbins, 1996b: 19–20.

144 See Talbert, 1992: 179.

145 Culpepper (1983: 97; cf. Lincoln, 2000: 161) states that the “plot of the gospel is propelled by conflict between belief and unbelief as responses to Jesus.”

1983: 86–98).¹⁴⁶ From these, a paradigmatic reader can understand that the exchanges/episodes of the first half of the gospel are rhetorical to form a dramatic plot within the extended narrative framework.

The Function of the Dialogue

The function of dialogue is another significant area to understand the development of the genre (cf. Hellholm, 1986: 13–54; Aune, 1986: 65–91). While semantics deals with the question of ‘what’ and syntactics with the question of ‘how,’ pragmatics deals with the question of ‘why’ of the text (cf. Press, 2007: 67–70; Van Dijk, 1976: 23–55).¹⁴⁷ Why is dialogue a significant aspect within the text and how does that rhetorize the message of it in relation to the paradigmatic reader?¹⁴⁸ Moreover, at the secondary level, it looks at the way the dialogue invites the attention of the reader.¹⁴⁹ In the Book of Signs, the dialogue between the narrator and the reader happens through the means of character interactions.¹⁵⁰ The narrator dramatically portrays the story through performative language and especially through the medium of dialogue (cf. Thiselton, 1992: 1–10; Levin, 1997: 1).¹⁵¹ Davies (1992: 25; cf. Hitchcock, 1923/1993: 15–24; Booth, 1961: 149–65) says that, “The attribution of direct speech makes a formal distinction between narrator and character, and creates a more immediate and

146 Baldick (1990: 211) says that, *Stichomythia* is “a form of dramatic dialogue in which two disputing characters answer each other rapidly in alternating single lines, with one character’s replies balancing (and often partially repeating) the other’s utterances. This kind of verbal duel or ‘cut and thrust’ dialogue was practiced more in ancient Greek and Roman tragedy than in later drama.”

147 Powell (1990: 11; cf. Moore, 1989: 71–107; Chandler, 2002/2007: 194–6) says that, “Pragmatic types of criticism are reader-centered and view the work as something that is constructed in order to achieve a particular effect on its audience; the work is evaluated according to its success in achieving that aim.”

148 Newheart (1989) even includes the psychological aspects that underlie in the process of reading the text. Ricoeur (1976: 4; cf. Coloe, 1989: 3; Green, 2003: 37–66; Van Dijk, 1981) speaks of a ‘second naïvete’ to describe the process of returning to a literary work a second time, bringing to this second reading the insights gained from the first reading.

149 See Culpepper, 1998: 15; Malina and Rohrbaugh, 1988: 16–8; Eco, 1979: 3–43; Vorster, 2009: 505–74.

150 Strauss (1964: 53; cf. Berger, 1998: 295) says that, “the good writing must resemble the healthy animal which can do its proper work well. This proper work of a writing is to talk to some readers and to be silent to others.”

151 Ricoeur (1988: 3:173; cf. Tovey, 1997: 33–5) says that, “The moment when literature attains its highest degree of efficacy is perhaps the moment when it places its readers in the position of finding a solution for which they themselves must find the appropriate questions, those that constitute the aesthetic and moral problems posed by a work.”

mimetic effect, but characters in the Fourth Gospel do not use their own peculiar vocabulary or style of speech.”¹⁵² Hence, the double-layered dialogue (i.e., between the narrator and the reader and between the characters) functions in an interconnected way (cf. Press, 2007: 59; Reinhartz, 2001: 19–31).¹⁵³ The double-layered dialogue develops in a *narrator-[dialogue of the characters]-reader* sequence (cf. Warren and Wellek, 1955: 34; Tovey, 1997: 44–52).¹⁵⁴

The dialogue of the Book of Signs functions as the most important component to convey the message of the narrative (cf. Robbins, 1989: 161–93; Black, 2001: 2).¹⁵⁵ Jesus’ role as the protagonist is foregrounded from the very beginning of the gospel (cf. Tovey, 1997: 35). In the first episode (1:19–2:12), the dialogue and the dramatic movements of the characters help to realize the fading ministry of John the Baptist and the transfer of role from him to Jesus (cf. Sternberg, 1985). John’s role as a witness to introduce Jesus the Messiah is narrated through the means of several dramatic exchanges (1:19–36; 3:22–36; cf. Elam, 1980). Jesus’ disciple-making initiatives through his interactions and performances attract not only his interlocutors but also the paradigmatic reader.¹⁵⁶ The revelation of Jesus’ glory invites the attention of the reader right from the very beginning of the gospel (2:11; cf. Eco, 1979: 3–43; Ryken, Wilhoit, and Longman, 1998: 720–7).¹⁵⁷ The episodes focus on the identity of Jesus as he is described as the Messiah and the Saviour of the world (4:25–26, 42). Jesus persuades the reader to elicit and edify faith in him, directs his/her attention toward eternal life perspectives, and informs him/her that he is the performer of signs, giver of life, and the ‘holistic’ transformer of the present

152 Bal (1985/1997: 5) says that, “A *narrative text* is a text in which an agent relates (‘tells’) a story in a particular medium, such as language, imagery, sound, buildings, or a combination thereof. A *story* is a fabula that is presented in a certain manner. A *fabula* is a series of logically and chronologically related events that are caused or experienced by actors.”

153 I.e., between the characters and between the narrator and the reader.

154 Coloe (1989: 6; cf. Funk, 1988: 28–58; Green, 2003: 11–36) states that, “The dialogue between my twenty-first-century world and the world of the gospel presumes that there is historical continuity between these two worlds, making possible that Hans-Georg Gadamer refers to as a ‘fusion of horizons.’” Refer to Gadamer, 1975: 273; Ricoeur, 1976: 4; Coloe, 1989: 6; Resseguie, 2005: 22–3; Du Toit, 2009: 110–20; Stibbe, 1994: 32–53; Lategan, 2009: 464.

155 While in Platonic writings dialogue is used as an exclusive literary unit (especially in *Euthyphro*), in John dialogues and narratives are used interactively. Cf. Cooper, 1977: 1–16; Schaeffer, 1988: 387–95; Tovey, 1997: 35–6.

156 For more details, refer to Bennema, 2009; Tovey, 2007.

157 Jesus’ miracle of turning water into wine and the manifestation of glory persuades the reader toward the identity of Jesus (cf. 2:1–11).

order (cf. Press, 2007: 62; Chatman, 1978: 161–5). The narrator provides ample evidence to assert that Jesus comes with authority and power from his Father.¹⁵⁸ The narrative shows the conflict between the two worldviews ('from above' and 'from below') in the incarnation of Jesus, and that further reveals the fulfillment of the messianic promises in his life and ministry (cf. Barrett, 1982: 98–115; Evans, 1992: 587–9).

The narrator uses literary devices, figures of speech/thought, dramatic aspects and other means in the dialogues and persuades the implied reader to embrace discipleship (1:19–2:12; 6:1–71; 9:1–10:21; cf. Tan, 1993: 28–51; Garver, 1994: 52–103).¹⁵⁹ As in Plato, John makes use of irony as an important literary device, which gives a specific kind of turn to the meaning of the words used (cf. Press, 2007: 106–16; Keener, 2003: 1:214–28).¹⁶⁰ Culpepper (1983: 165; cf. Duke, 1985: 7–42) says that, "The 'silent' communication between author and reader assumes its most intriguing form in the ironies of the gospel."¹⁶¹ This tendency helps the reader to be interlocked with the narrative features. Culpepper emphasizes that the aspect of 'believing' is the significant response expected from the reader (1:19–2:12; 2:13–22; 3:1–21; 4:43–54; 6:1–71; 7:1–8:59; 11:55–12:50; cf. Tovey, 2007: 103–37). As the interlocutors within the story are divided, i.e., between believing and unbelieving, in the historical/contemporary contexts, the readers who choose to follow Jesus are highly regarded over against the readers who choose to remain in darkness.¹⁶² But the implied reader as a narrative clue guides the historical/contemporary readers to choose the way of faith. In the communication between narrator and reader, a continuous dialogue takes place as the story develops from one step to the other (cf. Van Dijk,

158 See Hurtado, 1992: 274.

159 O'Day (1986: 63–77; cf. O'Day, 1986b: 3–32) refers to the users of irony in the past like Aristophanes, Plato, Aristotle and his successors, Cicero and Quintilian, and others in her writing. Cf. Hitchcock, 1911/1993: 25–64; Bowen, 1930: 292–305; Hedrick, 1933: 115–24; Muilenburg, 1932: 40–53; Lee, 1954: 173–6; Flanagan, 1981: 264–70; Pierce, 1960: 453–4; Connick, 1948: 159–69; Martyn, 1983; Domeris, 1983: 29–35; Nicholson, 1983.

160 Refer to Schaeffer, 1988: 389.

161 Also refer to Dodd, 1960: 357; MacRae, 1993: 83–96; Wead, 1970: 47–68; Muecke, 1969 and 1970; Booth, 1974.

162 Schaeffer (1988: 389) says that, "The leader of the Ciceronian dialogue already possesses a body of knowledge that he expounds in response to the questions of his interlocutors. This exposition is logical rather than dramatic, and the interlocutors accept their teacher's views because of their logical and persuasive force."

1994/1995: 107–24; cf. Eco, 1979: 3–43).¹⁶³ The episodic structure of the Book of Signs helps the reader to understand the events progressively.¹⁶⁴

The narrator progressively shows how the innocent redeemer is under trial (cf. Lincoln, 2000; Loader, 1997). The reader develops (and poses) questions one after another on the basis of the movements, acts, and utterances of the characters (cf. Harrop, 1992: 10–6; Bal, 1985/1997: 5).¹⁶⁵ The narrator, in return, uses the narrative elements to respond back to the reader (cf. Hitchcock, 1923/1993: 15–24).¹⁶⁶ The central theme of the text, the identity of Jesus as the agent of God who comes to introduce himself as the *light-logos-life* (i.e., *licht-liebe-leben*; cf. Voigt, 1991), is convincingly explained to the reader through the medium of dialogue (cf. Koester, 1990b: 665–80; Thiselton, 1992: 1–10). While the form of the genre sets a framework for the content, the form and content together help the genre function in relation to the reader (cf. Hellholm, 1986: 13–54; Aune, 1986: 65–91).¹⁶⁷ Here, the semiotic components, i.e., semantics, syntactics, and pragmatics, coalesce to expose the nature and function of the dialogue to the maximum (cf. Chandler, 2002: 196; Leavitt, 2005: 207–30). Eco (1979: 3) rightly says that, “An open text is a paramount instance of a syntactic-semantico-pragmatic device whose foreseen interpretation is a part of its generative process.” What Eco says here is substantiated through the analysis of John’s dialogue at the *micro*-, *meso*-, and *macro*-levels.

Dialogue and the Rhetorical Thrust of the Book of Signs

After discussing the genre-dynamics at the *macro*-level, now we will see how does dialogue establish rhetorical thrust within the narrative framework. In the process we will look at the following aspects: *first*, the contribution of dialogue to the Johannine narrative; *second*, dialogue and the community aspects; and *third*, the rhetorical thrust of the Book of Signs.

Contribution of Dialogue to the Johannine Narrative

It is significant to consider the contribution of dialogue to the narrative sections of the Book of Signs. A paradigmatic reader can observe the way dialogue adds flavour to the narrative framework of the gospel. A tri-dimensional

163 Refer to Lategan, 2009: 464; Hernadi, 1972: 10–53.

164 See Bal, 1985/1997: 5.

165 In the language of Eco (1979: 7), the “text creates the competence of its Model Reader.”

166 Refer to Chatman, 1978: 265.

167 Refer to Greimas and Courtés, 1979: 272–7, 328–34, and 240–1.

approach to the Johannine dialogue (i.e., *first*, among the characters of Jesus' story; *second*, between the Johannine author and the historical/contemporary readers; and *third*, between the narrator and the implied reader) displays its extensive possibilities in the process of interpretation.¹⁶⁸ Our study has already dealt with the role of dialogue in the Johannine narrative. The exchange/episode development of the story through the means of both the narratives and dialogues provides a dramatic framework altogether (cf. Brant, 2011: 12–3; Parsenios, 2010: 1–47).¹⁶⁹ The incorporation of stylistic features helps the narrator to interlock the reader with the text, and that further makes the interpretative process smooth and rhetorical (cf. Resseguie, 2001: 27–58; Mlakuzhyil, 1987: 112–21). While the Synoptic evangelists fill the space mostly with loosely connected pericopes,¹⁷⁰ John provides us 'cause and effect' details concerning the semantic and theological development of the story (cf. Plastaras, 1972: 1–16).¹⁷¹ In John, the orchestration of the story with the help of exchanges and episodes is more sequential and progressive (cf. Parsenios, 2010: 10–28).¹⁷² One of the major contributions of dialogue within the narrative framework is its realistic effects and the exposition of Jesus' identity as the agent of God and the Saviour of the world.¹⁷³ The dialogue genre (i.e., notified through the analysis of the component parts, such as content, form, and function) is identified not only as a distinctive literary phenomenon but also as a major narrative element of the gospel (cf. Goldhill, 2009: 1; Cameron, 2014).¹⁷⁴ The dialogue functions as the major compositional means through which the faith-reactions of the interlocutors come to the fore. It helps the reader to understand the development

168 In our analysis, we elaborately explored the first and third dimensions. The second dimension is different from the third but at the same time strikingly similar to it in different ways.

169 Mlakuzhyil (1987: 112–21) refers to the dramatic techniques of John as significant narrative elements.

170 While the Synoptic Gospels exemplify loosely connected and independent pericopes, John includes larger units with exchange and episode structures. John also shows how episodes are sequentially connected.

171 Smith (1999: 21–2; cf. Bultmann, 1971: 111–454) says that, "The first part [chaps. 2–12], the public ministry, is variously called the Book of Signs, because the account seems to center on Jesus' deeds, or the Revelation of the Glory before the World."

172 For details about the differences between the Synoptic and Johannine presentations, refer to Brant, 2011: 9–12.

173 Cf. Brant, 2011: 13.

174 Spencer (1991: 232–3) observes that, "In Aristotle's *Rhetoric*, content or the cognitive message 'can stand on its own right, apart from the form.' In Aristotle's *Poetics*, literary form is an essential part of the work."

of the genre and its related aspects such as characterization, plot-structure, and point of view.¹⁷⁵ These features help us to understand the creative and persuasive role of dialogue within the narrative master plan of the gospel (cf. Goldhill, 2009: 1; Cameron, 2014).

Johannine dialogue stands out as the major component of the narrative sections (cf. Goldhill, 2009: 1; Cameron, 2014). It helps the narrator to tell the story artfully and communicate it performatively (cf. Parsenios, 2010: 12; Ellis, 1984: 29–194). The narrator uses various dialogue types to lead the reader toward the kernel of the story (cf. Smith, 1999: 21–3). To guide the reader toward the protagonist the narrator takes active means and measures. Through the narrative conventions and techniques the implied reader gradually becomes informed about the protagonist. This persuades the contemporary readers to recreate the story according to their contextual realities (cf. Resseguie, 2001: 27–58). Literary devices such as double meaning, misunderstanding, irony, symbolism, metaphorical language, dualistic tendencies, and character acts/movements/mannerisms are explored to impress the contemporary readers so that they may reinterpret the story to their own contexts (cf. Brant, 2011: 11–2).¹⁷⁶ Toward that end, the dialogue of John's Gospel works as a cognitive instrument. In this process, the implied reader functions as a narrative clue to the contemporary readers. The narrative technique of showing and telling provides interpretative avenues as it inspires the contemporary readers to see the chances of contextualization of the story (cf. Neyrey, 2009; Ellis, 1984: 29–194).¹⁷⁷

Dialogue and the Community Aspects

The Johannine community aspects are dynamically expressed through the rhetorical speeches/dialogues of Jesus (cf. Falk, 1971: 42–50; Nichols, 1971: 130–41).¹⁷⁸ The animosity-centered and dualistic pattern of the Book of Signs provide insights concerning the 'hate' language of the Jews over against Jesus the protagonist, his speeches and his mission initiatives.¹⁷⁹ Their hate language is explicit through their activity of *naming* him 'deceiver' (7:12), 'demonic' (7:20; 8:48, 52; 10:20–21), 'Samaritan' (8:48), and 'Son of Joseph' (6:42; cf. Motyer, 1997:

175 Culpepper (1995: 347–58), following Abrams (1999), identifies four factors that must be considered in any analysis of plot: sequence, causality, unity, and effective power.

176 See Resseguie, 2001: 27–59.

177 Cf. Brant, 2011: 19; Resseguie, 2001: 23–6.

178 See Mattill, 1977: 295; Culpepper, 1975; Kysar, 1977: 357.

179 Refer to Van der Watt, 2005: 128.

122–210).¹⁸⁰ Other aspects of ‘hate’ language such as *diminution* and *reduction* are also used by them (6:42, 52).¹⁸¹ The narrator’s memory of the actual speeches and events concerning Jesus is reproduced in the light of the ongoing struggles of the community (cf. Thatcher, 2007: 487–505; Meeks, 1972: 44–72).¹⁸² Martyn (1968/1979: 24–151; cf. Lincoln, 2000: 17–21; Wright, 2009: 1–98) maintains that the Gospel of John is made up of two stories, namely, the story of Jesus and the story of the Johannine congregation who selected events from the life of Jesus to apply to their own situation, thus interweaving their own situation with the story of Jesus (cf. Tovey, 2007: 148).¹⁸³ This resulted in a *two level story/drama* (cf. Martyn, 1968/1979: 24–151).¹⁸⁴ Van der Watt (2012: 3–4) builds upon Martyn’s position and argues in favour of a *third level*.¹⁸⁵ He (2012: 3; cf. Barrett,

180 Roy (2002: 25–42) explains four language structures: naming, diminutives, reduction, and metaphors. *Naming* generally indicates labelling other people out of hatred. The central idea is that “a name, a lack of name, a name enforced by opponents, and a name embraced by insiders can have an impact on our perceptions of each other and whether we tolerate, or hate, each other.” Twelftree (1992: 171; cf. Justin, *Apol* 26:1–5; Origen, *Contra. Cels* 6:11) states that, “In John’s Gospel Jesus faces the less serious charge of being possessed by a demon (7:20). Nevertheless, for Jesus to be possessed meant that he was thought to be mad (10:20–21) and a Samaritan (8:48–49, 52), in that he was putting forth heretical or unacceptable and unbelievable opinions.”

181 *Diminutives* allow people “to make another person, thing... smaller and younger than it actually is” (cf. Roy, 2002: 32). *Reduction* helps people to reduce others to one part of their personality, and thus one can make others as objects and thus dehumanize them. *Metaphors* allow people to name or call others metaphorically (e.g., dog, pig; cf. Roy, 2002: 26, 32). The opponents of Jesus attempt to reduce/diminish him by saying that “whose father and mother we know” (6:42), “this man” (6:52), “how does this man have such learning” (7:15), “we know where this man is from” (7:27), “your testimony is not valid” (8:13), “Are you greater than our father Abraham?” (8:53), and “you are not yet fifty years old” (8:57).

182 See Kysar, 2005: 76; Martyn, 1968/1979: 24–151; Bauckham, 2001: 101–11.

183 Cf. Martyn, 1968; Culpepper, 1975: 309; Thompson, 2005: 21–42; Bauckham, 2001: 101–11; O’Grady, 1999.

184 Martyn (1968/1979: 37; cf. Brown, 1979; Rensberger, 1988: 107–32; Hitchcock, 1923/1993: 15–24; Ringe, 1999: 10–28; Bauckham, 2001: 101–11; Culpepper, 1975: 261–88) says that, “Presented as a formal drama, and allowed to mount its actors, so to speak, on a two-level stage so that each is actually a pair of actors playing two parts simultaneously, John 9 impresses upon us its immediacy in such a way as strongly to suggest that some of its elements reflect actual experiences of the Johannine community.” Also refer to Hägerland, 2003: 309–22.

185 Visotzky (2005: 104) says that, “J. Louis Martyn and Raymond Brown were correct; there is a two-level drama in John: that of Jesus and that of the Johannine community. Yet it is sensitivity to levels three and four—the long history of (mis)interpretation of the Fourth

1982: 1–18) says that, “There is a (divine) story behind the (earthly) story, which also serves as interpretative frame for the earthly story of Jesus. This transcendental story has a plot and characters of its own. The Son was with the loving Father, even before creation. The Father showed him everything, given him all the power and sent him into the world to bring eternal life, which he did.”¹⁸⁶ Jesus’ verbal interactions with and explicit/implicit references to the Father’s world reveal this broader spectrum of the Johannine drama (1:51; 2:16; 3:3–8, 11–21; 4:7–26; 5:19–47; 6:25–59; 8:12–59; 10:1–18; 12:27–32, 44–50; cf. Stibbe, 2006: 170–93; Tolmie, 1998: 57–75).¹⁸⁷ Van der Watt’s observation makes much sense in the process of interpreting the dialogues of John. The narrative framework informs the reader that Jesus is in constant touch with the Father. This interaction, between the Father and the Son, lies at the root of all other levels of dialogue in the Book of Signs (cf. Hurtado, 1992: 274–6; Bassler, 1992: 2:1049–55).¹⁸⁸

The violent actions of Jesus’ interlocutors (cf. Lindars, 2000: 37–8) are beyond the patterns of the dialogue (cf. Martyn, 1968/1979: 24–151; Brodie, 1993).¹⁸⁹ Jesus uses his language in a “from above” perspective.¹⁹⁰ His speeches and actions emerged not out of ‘hate’ but out of ‘concern’ toward his interlocutors.¹⁹¹ The Johannine community as a sectarian group was at the initial stages of its formation (cf. Conway, 2002: 479–95; Meeks, 1972: 44–72).¹⁹² The antagonistic and exclusivistic attitudes of the Jews toward those who do not hold on to their religious ideologies are obvious through the ongoing vocal exchanges within John’s narrative.¹⁹³ This is portrayed vividly through their actions: “attempting to kill Jesus” on several occasions (5:18; 7:19–20, 25; 11:45–53), “driving” the

Gospel and our own current biases—that allows us to fully understand those earlier levels of drama and suggest new ways for understanding their historic setting.”

186 See Thompson, 1988: 13–31; Vellanickal, 1977: 90–225; Kelly and Moloney, 2003: 18–22.

187 Also refer to Meyer, 2005: 255–73.

188 Culpepper (1983: 108) says, “Jesus’ dialogue gives the impression that he is always conscious of his dependence on the Father.”

189 I.e., ‘complaining about him’ (6:41; 7:12), ‘picking up the stones to throw at him’ (8:59; 10:31; 11:8), ‘arresting him’ (7:30, 32, 44–45; 10:39; 11:57), and ‘attempting to kill him’ (5:18; 7:19–20, 25; 11:45–53).

190 See Lindars, 2000: 89; Culpepper, 1983; Abbott, 1905.

191 The aspect of language in John is important to outline the point of view of the interlocutors in the dialogue. It is already told that language and thinking/understanding are inseparable. But Gadamer goes further to articulate the fact that language is a repository of a culture. Cf. Gadamer, 2007: 90–2; Lindars, Edwards, and Court, 2000: 17–9; Petersen, 1993; Culpepper, 1983.

192 Cf. Culpepper, 1975; Kysar, 1977: 355–66; Lindars, 2000: 73–4; Thompson, 1996: 21–42.

193 Cf. Fitzmyer, 2005: 117–33; O’Day, 2005: 158–67; Van der Watt, 2005: 128.

healed man out of the synagogue (9:34b; cf. Lindars, 2000: 68–70), and “plotting to kill Lazarus” (12:9–11; cf. Neyrey, 2007: 210–1). Here, all these characters, including Jesus, represent the community of faith. The theme of eternal life was introduced in a context in which the community’s life was at risk (cf. Ihenacho, 2001: 3–355; Wenham, 2006: 8–10).¹⁹⁴ The ‘revelatory dualism’ of the Book of Signs is conspicuous as the identities of both the protagonist and the antagonists are brought to the attention of the reader (cf. O’Day, 1986b: 1–2; Kysar, 1975: 131–6, 215–21).¹⁹⁵ The usage of elusiveness is a narrative pattern employed within the text to reveal the protagonist rhetorically and efficaciously (cf. Martyn, 1979: 93–102; Stibbe, 1991: 19–38).¹⁹⁶ The forensic aspects of the gospel help the reader understand the role of Jesus as an innocent sufferer (cf. Loader, 1997; Moo, 1992: 460–1). This tendency of revelation is at the kernel of the dialogues in the Book of Signs.¹⁹⁷

The Johannine narrator describes the divisive nature of the society by placing Jesus as the hero of justice over against the injustices of his counterparts (cf. Conway, 2002: 479–95; Meeks, 1972: 44–72).¹⁹⁸ The presentation of Jesus as the Messiah (cf. Hurtado, 1992: 114–7), the saviour of the world (cf. Marshall, 1992: 719–24), the Lamb of God (cf. Neyrey, 2007: 52; Marshall, 1992: 432–4), and the eschatological judge through the means of dialogical duel and rhetorical means really helps the narrator to include the community’s feelings (cf. Garver, 1994: 52–103; Tovey, 2007: 148–59).¹⁹⁹ The narrator’s role as an interpreter of the story through the means of dialogue works primarily in two ways: *first*, it promises believers to be comforted in the context of alienation and marginalization; and *second*, it challenges unbelievers to put their trust in Jesus (cf. Meeks, 1972: 44–72; Martyn, 1968/1979: 24–151).²⁰⁰ The narrator uses dialogue as a rhetorical means to draw out the real life situation of the people (cf. Conway,

194 Lindars (2000: 81; cf. Kysar, 2005: 65–81; Culpepper, 1983: 94, 103, 106–7, 109, 113–4, 118, 120, 129–30, 137, 140, 147–8, 156–7, 159–60, 163, 173–4, 181, 189–91, 194, 196–7, 200–1, 235) says that, “The chief clue to the distinctive character of John’s concept of salvation is the use of ‘life’ or ‘eternal life’ instead of ‘kingdom of God’ or ‘kingdom of heaven.’”

195 See Fitzmyer, 2005: 120; Ashton, 1991: 205–32; Charlesworth, 2005: 65–97; Petersen, 1993.

196 For more details about the Synagogue-Church dialogue, refer to Kysar, 1975: 149–56; Neyrey, 2007: 11–5; Stibbe, 1993: 17; Culpepper, 1983: 99–148; O’Grady, 1999.

197 Refer to Neyrey, 2007: 9.

198 Culpepper (1983: 112) states that, “John insists on the recognition of Jesus’ divinity and his origin from above.”

199 Sadananda (2004: 254) says, “In confessing Jesus as cosmic ‘I am’—‘Saviour of the world’ who fulfills the particular expectation and longings of the universal community, the Saviour-hood of God is affirmed.” Also see Travis, 1992: 411.

200 Also refer to Visotzky, 2005: 91–107; O’Grady, 1999.

2002: 479–95; Thatcher, 2007: 487–505).²⁰¹ In short, the dialogues in the Book of Signs serve as a significant literary element for the dramatic and narrative flow of the gospel. As Dodd (1960: 383) rightly says, “chaps. 2–12 [for me 1:19–12:50] has shown that they form an organic whole.”²⁰² In the organizational set-up of the gospel, Jesus’ dialogue enables him to reveal his identity and mission to the interlocutors (cf. Culpepper, 1983: 106–12; Carter, 2006: 197–226).

The Book of Signs and the Rhetorical Thrust

Rhetorical analysis can be viewed as a pragmatic approach to literature that focuses on the means through which a work achieves a particular effect on its reader (see Plato, *Gorg* 453a2; Powell, 1990: 14).²⁰³ The dialogues of the Book of Signs persuade the reader to be interlocked with the overall development of the text. In classical rhetoric, three species are noticeable: *judicial*, the rhetoric of accusation and defense regarding past actions; *deliberative*, persuasion and dissuasion regarding future actions; and *epideictic*, praise and blame regarding present actions (cf. Aristotle, *Rhet* 1.3.1–6; Powell, 1990: 14–5).²⁰⁴ In John, one species of rhetoric typically predominates while the other two are supportive (cf. Watson, 1997: 1041). As Brant (2011: 12; cf. Kennedy, 1984: 39–85, 97–113) states, a reader can notice the way epideictic rhetoric takes major role in the Gospel of John. But, at the same time, judicial and deliberative rhetoric function as supportive genres.²⁰⁵ Brant (2011: 12) says that, “In the case of Jesus’ death, the story not only consoles; it also subverts the humiliation of

201 Meeks (1986: 164; cf. Ashton, 1991: 167; Von Wahlde, 1995: 379–89; O’Grady, 1999) considers the Johannine dialogues as reflections of dialectical order between Johannine community and the Jewish community.

202 Dodd (1960: 383) says that, “A continuous argument runs through them. It does not move along the direct line of a logical process. Its movement is more like that of a musical fugue. A theme is introduced and developed up to a point; then a second theme is introduced and the two are interwoven; then a third, and so on. A theme may be dropped, and later resumed and differently combined, in all manner of harmonious variations.”

203 Also see Aristotle, *Soph. Elench* 183a–184b; Plato, *Gorg* 462–66; Plato, *Phaedr* 260–64; Cicero, *De. Or* 3.177; Demetrius, *Eloc* 224; Quintilian, *Inst* 2.15.34, 10.1.112; Dio Chrysostom, *Dis* 27.6; Pliny, *Ep* 3.18.7.

204 The *forensic* genre functioned within the social context of the judiciary; the *deliberative* genre within the political context of the *polis* and the *epideictic* genre functioned in contexts of display, such as celebrations of festivities, funerary rituals or even in the contexts of birthdays and marriages. Refer to Kennedy, 1984: 19; Vorster, 2009: 530; Brant, 2011: 12; Lausberg, 1998: 30–33; Hansen, 1993: 822–6.

205 See Kennedy, 1984; Lincoln, 2000; Keener, 2003: 214; Kysar, 2005b: 214.

crucifixion suffered by Jesus and the shame imposed on his followers.”²⁰⁶ On the one hand, the narrator uses the story as a rhetoric to praise the believing (and also to celebrate the person of Jesus) and to blame the unbelieving in the present context, and, on the other, he attempts to defend the past speeches and actions of Jesus.²⁰⁷ This helps the narrator to interlock the story of Jesus with the story of the community (cf. Martyn, 1968). The narrator uses judicial rhetoric mainly at two levels: *first*, using the narrative as rhetoric to defend the words and actions of Jesus; and *second*, identifying the Jews dynamically as the opponents of Jesus in the past and their continual opposition in the present day community context (cf. Neyrey, 2009: 191–251; Parsenios, 2010: 4–47).²⁰⁸ The narrator uses epideictic rhetoric in a dynamic way in connection to the judicial rhetoric. He uses the past (the story of Jesus) in order to praise (those who believe) and to blame (those who do not believe) in the present context (see Cicero, *De. Or.* 3.177; Brant, 2011: 12).²⁰⁹ Moreover, through the statement of purpose in 20:31, the narrator attempts to make the writing a deliberative rhetoric. He says, “These are written so that you may come to believe that Jesus is the messiah, the Son of God, and that though believing you may have life in his name” (cf. Lincoln, 2000; Keener, 2003: 214). John’s dialogues function within this dynamic and complex narrative rhetoric. That means, the Book of Signs is at once epideictic (praising [celebrating]/blaming), judicial (defending Jesus) and deliberative (call for decision) rhetoric.

The narrator as a rhetor uses the following parts in the narrative process: invention, arrangement, and style (see Quintilian, *Inst.* 3.3.1; Isocrates,

206 Brant (2011: 12) continues saying that, “Epideictic rhetoric, especially after a death, often takes the shape of narrative or lyric that reinforces the solidarity of its audience by encouraging them to identify with the person whose life is praised in the story and to celebrate by listening to that story.”

207 Kennedy (1984: 24) states that, “In epideictic the body of the speech between proem and epilogue is usually devoted to an orderly sequence of amplified topics dealing with the life of the person being celebrated or with the qualities of the concept under consideration, often adorned with vivid description (ecphrasis) or with a comparison of the subject to something else (synkrisis).”

208 In that process, the narrator presents Jesus himself as the judge on several occasions. See Neyrey, 2009: 227–51. Watson (1992: 700; cf. Robbins, 1989: 1–29) says that, “A *chreia* is a concise saying or action that is attributed to a person and useful for daily living. . . . The *chreiai* are the literary form of the sayings and actions of Jesus which are recounted in the Gospels.” Hughes (2009: 933) defines *chreia* as “a concise reminiscence aptly attributed to some character.” Also refer to Loader, 1997.

209 The realized eschatological framework of the gospel helps the narrator to develop his epideictic rhetoric. Refer to Kennedy, 1984: 39–85.

Soph 13.16–17).²¹⁰ Invention (or *inventio*) is the mustering of evidence to support a position (see Watson, 1992: 699; Vorster, 2009: 519–25). It is the creation of convincing proofs.²¹¹ In John, the development of *chreia* into dialogues and monologues, the evidence of miracles, the testimony of witnesses, the quotation of scripture, and so on are to be viewed as the inventions (see Powell, 1990: 15; Kennedy, 1984: 14–5, 39–85, 97–113). Arrangement (or *dispositio*) is the positioning of this supporting material as follows (see Quintilian, *Inst* 3.3.1). John 1:1–13 functions as the *exordium* (or *proem*) for both the Book of Signs as well as the entire Gospel (cf. Brodie, 1993: 133–47; Baldick, 1990: 77).²¹² The ethos of the main characters (i.e., Jesus [the pre-existent logos or the *light-logos-life*], John the Baptist [witness to the logos], and believing followers/non-believing antagonists) are brought to the fore. While the *narratio* is mentioned in 1:14,²¹³ the *propositio* (or *partitio*) is outlined in 1:15–18.²¹⁴ The main thrust of the Gospel (in the form of the *narratio*) is recapitulated as follows: *first*, Jesus [the Word] became flesh and lived among us; *second*, we have seen his glory, the glory as of a father's only son; and *third*, he revealed God's grace and truth in its full measure (cf. v. 14; see Ridderbos, 1987/1997: 48–55). The *propositio* as a further expansion of the *narratio* is excerpted as follows: *first*, John the Baptist comes as a witness to introduce the Lamb of God to the world; *second*, through Jesus God reveals His grace and truth to the world; and *third*, Jesus who is close to the Father's heart reveals the heavenly truth to the world (see Lausberg, 1998: 160; Smith, 1999: 57–65). The *probatio*, the main body of the discourse, is explained in 1:19–11:54 through several dialogues, monologues and narratives.²¹⁵ The main points of the *probatio* are already outlined in the *exordium*, *narratio* and *propositio*. In 11:55–12:36a, the *refutatio* is narrated and that is followed by the *peroratio* (or *epilogue*) in 12:36b–50 (cf. Quintilian, *Inst* 3.9.1–6; Hughes, 2009:

210 Along with *invention*, *arrangement*, and *style*, *memory* and *delivery* were the other two parts of rhetoric. See Kennedy, 1984: 13–4.

211 Refer to Quintilian, *Inst* 12.10.58–59; Cicero, *Ora* 69; Augustine, *On Christian Doctrine* 4:27–29.

212 *Exordium* is the introduction. It contains the ethos [character] of the speaker and sometimes also the topics of the speech to the audience. Cf. Maniparampil, 2004: 102.

213 *Narratio* is the exposition or narration of pertinent facts and it clarifies the specific question or *stasis* to be addressed. Refer to Quintilian, *Inst* 4.2.1–129; Vorster, 2009: 528.

214 *Partitio* or *propositio* is listing of the propositions [divided into parts] to be discussed; the “intellectual core” of contents. Cf. Lausberg, 1998: 160; Brodie, 1993: 141–47.

215 *Probatio* is the body of the discourse; support for the propositions; sometimes called *argumentatio* or *confirmatio*.

934).²¹⁶ Thus, the Book of Signs incorporates all the elements of a typical rhetoric in which the dialogues function as the kernel of the *probatio*.

The narrator employs style as a means to arrange the proof logically and persuades the reader through the language and figures of speech/thought. It helps him to convey his position aesthetically (cf. Booth, 1961; Kennedy, 1984: 25–30).²¹⁷ The narrator constructs a rhetorical situation in the process of developing the story.²¹⁸ Powell (1990: 15) says, “Since ‘the situation controls the rhetorical response,’ it is incumbent upon critics to examine the persons, events, objects, and relations that have called forth the response.” That means some cognitive or situational aspects involve dialogical engagement. For example, in John, the speech/actions of the protagonist present misunderstanding situations. Misunderstanding in dialogical narrative is always rhetorical—correcting the audience, while comprehension and acceptance of the protagonist is always exemplary—drawing audience into an imaginary dialogue with Jesus the protagonist. Thus, the narrator uses character dialogue as a rhetorical means to develop narrator-and-reader dialogue.

We employed a polyvalent approach, as an overarching method, to gather a comprehensive understanding of dialogue in the Book of Signs. In the analysis, the insights from the *micro*- and *meso*-levels are pulled together to describe the *macro*-level. The genre critical approach, through the analysis of content, form, and function, enables us to know how the semantic, syntactic, and pragmatic aspects interact and stabilize the dialogue genre. At this level, we are informed that Johannine dialogue interacts with other literary genres such as monologues, signs, “I am” sayings, and metaphors. The narrative-critical approach, through the narrative analysis, enables the reader to understand

216 It is the refutation of the opposition; it both proves the rhetor's case [*confirmatio*] and disproves the case of any opposition [*refutatio* or *confutatio*]. The *partitio* is sometimes seen as part of the *narratio*, and the *refutatio* as part of the *probatio*. See Quintilian, *Inst* 3.9.1–6; Hughes, 2009: 934; Stamps, 2000: 953–9; Vorster, 2009: 525–30; Maniparampil, 2004: 102. It is a recapitulation and an emotional appeal to the emotions of the audience. Refer to Stamps, 2000: 953–9; Vorster, 2009: 525–30.

217 Watson (1992: 699–700; cf. Botha, 1991: 71–87; also see Watson, 1997: 1042) says, “John is noted for its elevated style or *hypsos* created by great thoughts, strong emotion, elevation in the use of figures, choice of diction and arrangement of words.”

218 Here, it is not seen as something “out there” [as in the case of *Sitz-im-leben*], but as something within the text itself. Vorster (2009: 541) says, “The rhetorical situation is something we as critics create to interpret strategies of persuasion. We will use the notion of rhetorical situation as an analytic category.”

the dynamic progression of dialogue within the narrative framework.²¹⁹ It also helps us to understand the exchange, episode, and narrative interaction within John 1:19–12:50. The rhetorical-critical approach, with the help of narrator-and-reader dynamics, establishes the persuasive texture of the text (cf. Quintilian, *Inst* 2.15.38). Alongside of these major approaches, we also used other literary methods such as reader-response criticism, speech act theories, dramatic analysis, and other synchronic approaches as per the need of the text. Thus, we used different levels and different methods to systematize the nature and function of dialogue. The polyvalent approach we employed in the study contributes to a comprehensive understanding of the dialogue. This further contributes to the understanding of the narrator who engages the reader. In sum, the character dialogue of the Book of Signs functions as a major narrative link to facilitate a wider dialogue between the narrator and the reader.

219 It is done through the analysis of narrative aspects such as point of view, plot structure, characterization, and literary devices.

Concluding Remarks

The study can be concluded on the basis of the overall discussion. A paradigmatic reader of the Book of Signs can observe the progress of the story in a rhetorical manner (cf. Fiorenza, 2001: 43–4; Vorster, 1009: 505–78). The narrator's ability to convince the reader through dialogical and dramatic means is one of the peculiar features. As Reinhartz (2001: 19) says, "Like works of fiction, the gospel is a narrative; it conveys setting, plot, and characters through a highly artful mode of storytelling." As in the case of Platonic dialogues, almost all of the Johannine dialogues take place in particular settings and with the help of artful means.¹ How does dialogue as a literary and rhetorical genre work within the narrative framework of John 1:19–12:50? This question is answered in the research, and the discussion can be recapitulated as follows.

Our analysis of the Johannine texts, which made use of a polyvalent approach, helped us in understanding the literary and rhetorical character of John 1:19–12:50. This approach contributes to the study as it enables us to understand a comprehensive outlook of the dialogue. The narrative quality and the performative function of the dialogue are detailed throughout the study.² The role of the narrator as a dialogue partner with the reader is expounded through the analysis. The narrator uses several literary figures of speech/thought and rhetorical devices to communicate the story of Jesus persuasively to the reader.³ Through all the narrative dynamics, the narrator foregrounds the role and identity of Jesus the protagonist (cf. Genette, 1980: 189–94).⁴ This feature of the text is aesthetically brought out through the usage of a polyvalent approach. The use of all the important tools in the field of literary criticism helped us in understanding the dramatic and artistic quality of the text.⁵ The use of dialogue as an important means to expose the story of

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- 1 Press (2007: 57; cf. Schaeffer, 1988: 387–95) states about the Platonic dialogues, "The space and time settings, too, are borrowed from the real world and chosen so as to provide an additional dimension to the dialogue's conversation." In John too the settings are borrowed from the real world. This tendency of the Johannine dialogues creates a flavor of the original.
 - 2 Greimas and Courtés (1979: 227) say that, "For semiotics, linguistic performance is first of all inscribed as a particular case in the general set of problems of comprehension and of formulation of human activities that it encounters, depicted in innumerable instances and in diverse forms in the discourse which it has to analyze."
 - 3 Cf. Garver, 1994: 52–103, 248; Rorty, 1996: 1–4; Funk, 1988: 2–25; Resseguie, 2005: 41; O'Day, 1987: 11–3; Lausberg, 1998: 145–403.
 - 4 See Stibbe, 1994: 30; Hamid-Khani, 2000: 33–61.
 - 5 Refer to Windisch, 1993: 25–64.

Jesus in relation to the Johannine life situation is amply explored through the application of this multifaceted approach to the text (cf. Cameron, 2014; contra Goldhill, 2009: 1).

The text operates in polyvalent ways. As we observed, meanings relate to several levels of dialogue: *first*, the surface level of the text (i.e. dialogues in the narrative as a literary form); *second*, regarding the divine-human dialogue (a way of thinking about revelation as the divine initiative, inviting a human response of faith);⁶ and *third*, as addressed dialogically to the audiences within the Johannine situation (functioning rhetorically within several crises in various settings). So, that is a way of thinking about the literary, theological, and historical features of dialogue (see Anderson, 2008: 93–120). Then, *micro*-, *meso*-, and *macro*-levels involve some degree of dialogue between the various levels of the text. And, content, form, and function come together in this sort of work. In the section on “Previous Studies on Johannine Dialogue” we noted that many studies of John’s dialogues are somewhat monodimensional, so our multidimensional (polyvalent) approach offers an alternative way forward. The aspects such as setting, dynamics of characterization, plot structure, narrative point of view, thematic development, literary figures of speech/thought, and others are explored in the process to understand the narrative and dramatic features of John’s dialogue. It also takes into account the function of dialogue in relation to/distinct from monologue and soliloquy. Moreover, we could see the narrative, genre, and rhetorical developments within the Book of Signs. In that sense, our polyvalent approach matches the polyvalent character and function of the text.

A genre analysis of the Johannine dialogues, which took into consideration the content, form and function, helps us to understand the semantic, syntactic, and pragmatic aspects.⁷ We are informed that dialogue is a recognizable and established category which is spread throughout the Book of Signs.⁸ In John’s narrative, a reader can recognize several common conventions of dialogue that form the text into a specific literary category.⁹ John’s narrative develops with

6 Here reflects the ‘from above’ and ‘from below’ dialogue between Jesus and his interlocutors.

7 Van Aarde (2009: 381) postulates that, “The term *genre* refers to the *generic* characteristics of a specific literary form, which differ from the characteristics of other forms, and which enable us to identify a specific *literary type*.” Also refer to Collins, 1986: 1–9; Davies, 1992: 67–109; Attridge, 2002: 3–21; Tan, 1993: 50–89; Nightingale, 1995: 3; Conte, 1991/1994: 132; Burridge, 2007: 23–4; Kermode, 1979: 162; Tuckett, 1987: 68–75; Hellholm, 1986: 13–54; Aune, 1986: 65–91.

8 Stibbe (1994: 54; cf. Burridge, 1992: 52) states that, “By ‘genre’ is meant ‘a group of texts that exhibit a coherent and recurring configuration of literary features involving form (including structure and style), content and function.’”

9 Refer to Greimas and Courtés, 1979: 78.

a focus on the characters and their verbal exchanges. In the dialogues, Jesus' utterances reveal his relationship with the Father, his own identity in relation to his interlocutors, his expectation about his interlocutors, and the folly of the antagonists.¹⁰ The identity of Jesus is also revealed through the statements of his interlocutors (1:19–36, 49; 3:2; 4:7–26; 7:1–8:59; 11:1–54). On the one hand, it is the revelation of Jesus' identity, and on the other, it is the exposure of the identity of the antagonists.¹¹ This revelation evolves in the text through contrasting voices and their dialogical development. In Jesus' exchanges, the connection between 'speech' and 'action' is established through the integration of 'signs' and 'I AM' sayings.¹² The well-structured nature of the dialogue provides rhetorical punch to the narrative as a whole.¹³ This nature of the dialogue, i.e., its focused content and literary master plan, helps the narrator to communicate his message and influence the reader (cf. Cameron, 2014; contra Goldhill, 2009: 1). The text shows that dialogue functions as a distinguishable and significant literary genre.¹⁴

Though dialogue is a distinguishable literary category, its interaction with the narratives is strong within the Book of Signs.¹⁵ As dialogue is part and parcel of the narrative framework, it does not make full sense apart from the narrative asides. That means, as Klink (2011) says, "the dialogues cannot be divorced from the narrative movement and emplotment of the gospel as a whole."¹⁶ In most of the cases, dialogue remains cryptic if not linked to the narrative expositions.¹⁷ Similarly, the narratives themselves are incomprehensible apart from the dialogue. This mode of interlocking of the narratives and the dialogue is a conspicuous phenomenon within the text. The reader of the text

10 Cf. Thompson, 1988: 13–31; Lindars, 2000: 89–91; Goldingay, 2000: 131; Green, 2003: 13.

11 See Resseguie, 2005: 121.

12 Refer to Lindars, Edwards, and Court, 2000: 51–5; Thatcher, 2001: 263–77; Burke, 1992: 354–6.

13 Cf. Carey and Snodgrass, 1999: 68; Windisch, 1993: 25–64; Resseguie, 2005: 41.

14 Refer to Culpepper, 2000: 10; Hernadi, 1972: 1–9; Keener, 2009: 73–84.

15 Beasley-Murray (1987: xc–xci; cf. Bal, 1985/1997: 3–15) observes that, "It is important to recognize that the structure of sign and discourse in chaps. 2–12 is interlaced with another prime theme of John, namely, the fulfillment of the feasts of the Jews in the ministry of Jesus." Refer to Van Aarde, 2009: 381–418; Moloney, 2005: 193–213.

16 See the argument of Edward W. Klink in this regard (Nov. 2, 2011; www.thegoodbookblog.com/2011/nov/02/dialogues-in-the-gospel-of-john/). He says, "The dialogues are not tangents for John; they are necessary elements in the developing story of Jesus."

17 Baldick (1990: 146; cf. O'Day, 1987: 11–3) says that, "In a dramatic work, a narrator is a performer who recounts directly to the audience a summary of events preceding or during a scene or art."

can configure its fullest meaning only through adopting interactive reading techniques.¹⁸ The Johannine phenomenon of placing the dialogue within the narrative framework prompts the reader to associate these two component parts in an integrated way.¹⁹ Witherington (1995: 41) says that, "There are narratives, discourses, and dialogues between 1:19 and 12:50, meant to reveal something about Jesus' ministry."²⁰ This nature of the text suggests that the readers (i.e., both *in* and *with*) should be watchful not only of the interlocutors within the story but also of what the narrator suggests, where he guides, and how he makes movements. There develops a dialogue between the narrator and the reader.²¹ This double-layered nature of the dialogue is exposed in an inseparable way through the reading of the text.²²

The dialogue of John 1:19–12:50 is presented in a dramatic format.²³ The movements and actions of the characters contribute to the advancement of the dialogue.²⁴ Brant (2004: 16; cf. Aristotle, *Poet* 1449b) says that, "It [i.e., John's Gospel] is a mimesis of an action that is 'heroic and complete and of a certain magnitude.'"²⁵ The various settings of the exchanges/episodes, the narrative mechanism of the story, the use of literary figures of speech/thought and style, the use of plot elements (i.e., *peripeteia*, *anagnōrisis*, and *pathos*), the characterization of the events, and the speech patterns (i.e., the use of dialogues, monologues or interior monologue, and soliloquy) enable the story to

18 See Green, 2003: 20; Lategan, 2009: 457–82; Hernadi, 1972: 10–53; Lothe, 2000: 3–10; Moloney, 1998.

19 Stibbe (1994: 63) states that, "From a literary-critical perspective, the abiding appeal of the fourth gospel has something to do with its creative use of generic modes. Put another way, the plot of the gospel has been structured in such a way as to resonate with the archetypes of storytelling." Also see Chatman, 1978: 28–9; Howarth, 2000: 16–66.

20 Refer to Dodd, 1960: 389; Lindars, 1992: 113–29.

21 Funk (1988: 36) says that, "In reading the text, the reader realizes the text: he or she responds to various markers and signals in the text, discovers patterns, supplies what is felt to be missing, constructs plot, character, and the like, and relates the world of the text to other known or imagined worlds."

22 See Bal, 1985/1997: 8–9; Chatman, 1978: 161–6; Eco, 1979: 3–40.

23 Duke (1985: 141; cf. Keener, 2003: 1: 10) regards John's 'dramatic style' as so similar to classical Greek drama (in contrast with the Synoptics). Brant (2004: 28; cf. Martyn, 1968: 26–7) says that, "The gospel writer clearly is following a theatrical convention as a way of handling the centrality of dialogue to the action of the gospel." Cf. Muilenburg, 1932: 40–53; Tan, 1993: 28–9; Hess-Lüttich, 1985: 199–214.

24 Refer to Buber, 1985: 15–6; Silberstein, 1989: 144–52; Barry, 1970: 10–51.

25 Brant (2004; cf. Hitchcock, 1923/1993: 15–24) interprets the entire gospel in terms of elements of Greek tragedy.

flow rhythmically (see Lausberg, 1998: 403).²⁶ The dialogues as active voice and direct speech units influence the reader to be a 'believer' and to be saved. This feature of the dialogue enables it to be a performative act in itself.²⁷ It provides pleasure to the reader and helps him/her to be persuaded, provoked and transformed.²⁸ Thus the text works with all the characteristic features of rhetoric.²⁹ The text, in that sense, cannot be reckoned as a 'passive' treatise rather as an 'active' counterpart to the reader.³⁰ It happens only when the narrator takes extra effort to tell the story dramatically through the means of *showing* and *telling* (cf. Quintilian, *Inst* 10.1.19–27, 10.2.1–2, 10.2.27).³¹ Thus the *ethos-logos-pathos* connectivity is well-established in the characterization and the narrative structure of the Book of Signs.³²

In the Book of Signs, the dialogue contributes to the development of theology. In the prologue, the narrator describes the relationship between the God of creation and the *Logos* (1:1–3).³³ The interaction between God the Father and the Son-*logos* has to be understood as a 'divine' dialogue that stabilizes the 'earthly' dialogues.³⁴ The 'earthly' dialogues are rooted in and emerged out

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- 26 Kahn (1996: 36) states that, "Plato's compositions in the dramatic dialogue form achieved an immense literary success." See Bowles, 2010: 7–30; Brant, 2004: 42–63.
- 27 For more details about performative language/texts, refer to Van der Watt, 2010: 139–67; Greimas and Courtés, 1979: 226–8; Greimas, 1987: 74–80; Traugott and Pratt, 1980: 15–7; Fairclough, 1992; Tovey, 1997; Bowles, 2010: 7–30.
- 28 Warren and Wellek (1955: 21) say, "The pleasure of literature, we need to maintain, is not one preference among a long list of possible pleasures but is a 'higher pleasure' because pleasure in a higher kind of activity, i.e., non-acquisitive contemplation." Court (1997: 84; cf. Chatman, 1978: 151; Moore, 1989: 46) says that, "Communication from the real (historical) author to the real (actual) reader proceeds by means of the theoretical chain of persons included within the box labeled 'Narrative text.'"
- 29 In Aristotle's view Plato's form was halfway between poetry and prose (cf. Hamilton and Cairns, 1961: xv). Hamilton and Cairns (1961: xv) say that "as the author of the dialogues, he [Plato] was a philosopher-poet exercising consummate artistry in his presentation of ideas." This is also applied to the Johannine narrator.
- 30 Davies (1992: 25) says that, "The narrative is dominated by dialogue and monologue. There are few examples of indirect speech (e.g., 4:47, 51–52; 12:12, 29; 13:29; 18:14, 27; 20:18; 21:23) and some of these recap what had already been given in direct speech (e.g., 18:14, 27; 20:18)."
- 31 Refer to Resseguie, 2005: 126–30; Stibbe, 1993: 15–6, 137–8; Elam, 1980: 1–191.
- 32 See Kennedy, 1991: ix; Culpepper, 1983: 83; Frye, 1957: 187; Garver, 1994: 53, 90–1.
- 33 See Van Kooten, 2005: 149; Pagels, 1999: 477–96; Painter, 2011: 12–26; Thompson, 1988: 13–31.
- 34 Van der Watt (2012: 3) considers this as the 'divine'/'transcendental' story behind the 'earthly' story. Also see Meyer, 1996: 255; Bultmann, 1969: 173.

of the 'divine' interaction between the Father and the Son.³⁵ Filling up of this important gap is very significant in the process of understanding the 'earthly' dialogues.³⁶ Jesus' dialogues with his interlocutors are to be considered as an extension of the 'divine' dialogue.³⁷ The central message of John 1:19–12:50 can be explained as 'God's communication of his message and revelation of the Son-*logos* to the world.'³⁸ The Johannine concept of the "Word became flesh and dwelt among us" (1:14) functions as the outcome of the movements and interactions between the Father and the Son at the rear of the stage.³⁹ It is the "communication of God" to the world through his Son.⁴⁰ This idea is interwoven within the episodic framework of John, especially through Jesus' repeated references to the Father and the attribution of divine titles unto him. The synagogue and church dialogue in the Johannine community context is well connected to other layers of dialogues.⁴¹ While the community was in constant conflict with the world and their existence was under threat, 'eternal life' was the key concept introduced to them.⁴² The evangelist reinterprets the 'divine'/'transcendental' story (at the rear of stage) and the story of the earthly Jesus to the community (at the front of stage) in his own idiom.⁴³ Thus, a reader of the dialogue can notice the way literary, theological, and historical aspects blend together within the text (cf. Anderson, 2011: 25–90).

In recapitulation, any reading that neglects the dialogues and discourses, exchange and episodic sequence, and the dramatic and rhetorical features of the Book of Signs overlooks some of its significant semantic, syntactic, and pragmatic aspects.⁴⁴ The narrator and the implied reader dynamism within

35 See Visotzky, 2005: 104; Neyrey, 2007: 7; Petersen, 1993: 66–9.

36 As Stibbe (1994: 9) rightly states, "In the case of John's portrayal of his hero, the active participation of the reader is essential because there are many 'gaps' in the story." Cf. Stibbe, 1993: 136; Petersen, 1993: 66–9; Kelly and Moloney, 2003: 1–28.

37 Cf. Painter, 2011: 3.

38 Refer to Gench, 2007: 2; Calvin, 1956: 22; Culpepper, 1983: 114–5; Bauckham, 1998: 1–48; Michaels, 1984/1989: 19–27.

39 Also refer to O'Day, 2005: 159–61; Carter, 1990: 35–58.

40 See Culpepper, 1983: 114; Ringe, 1999: 10–28; Conway, 2002: 479–95.

41 Also refer to Visotzky, 2005: 92–104; Hägerland, 2003: 309–22; Lindars, 2000: 68–70; Bauckham, 2001: 101–1; Martyn, 1968/1979: 24–151.

42 See Ringe, 1999: 27; Lindars, 2000: 73–4; Bauckham, 2001: 101–1; Petersen, 1993: 66–9; Johnson, 1992: 469–71; Ihenacho, 2001.

43 Refer to Coloe, 2007; Meeks, 1972: 44–72; Hays, 1996: 138–57; Ihenacho, 2001; Van der Watt, 2012: 3; Rensberger, 1988: 107–32; Byrne, 1985: 83–97; Kysar, 1975: 149–56; Culpepper, 1983: 3–4, 11, 28–30, 38, 43, 45, 47, 49, 66–8, 70, 121–2, 125, 153, 186–7, 211, 225.

44 See Dodd, 1960: 292–389; Bowles, 2010: 7–92.

the text enables the contemporary readers to understand the narrative world of the gospel.⁴⁵ The contemporary readers find this dynamism of the text as an interpretative means to get engaged with the text. The purpose statement of the narrator (20:30–31; cf. 21:25) makes the implied reader aware of the logic behind all the events and the discourses appear in a coherent fashion.⁴⁶ The narrator is fully concerned to inspire readers *in/with* the text to believe/continue to believe in Jesus that he is the Messiah and the Son of God and that through believing they may receive ‘eternal life’ and be saved.⁴⁷ Thus, the dialogues/discourses of the Book of Signs are used to communicate the message through the *Word* of God.

Further Considerations

It is our hope that this research has served as a modest contribution to the field of dialogue in Johannine scholarship. But at the same time, our study is obviously not the final word on Johannine dialogue. This approach can be extended to the rest of the gospel, i.e., to John 13:1–21:25. As dialogue/episode structure is apparent in the Book of Glory and in the Epilogue (cf. 13:1–17:26; 18:1–19:42; 20:1–31; 21:1–25), a study can be proposed as a continuation of the present study with the title *A Polyvalent Analysis of Dialogue in John 13:1–21:25*. Whereas dialogue/episode structure appears in a concentric fashion in the first half of the gospel, chaps. 13–21 deal with the subject matter differently as the narrator focuses on extended responses (14:1–31; 16:1–33), metaphorical

45 For more details about the narrator and implied reader dynamism, refer to Chatman, 1978: 149–51; Iser, 1978: 291. Cf. Painter, 1996: 348; Petersen, 1993; Lindars, 2000: 113; Painter, 2011: 4; Bennema, 2009: 210; Culpepper, 1983: 148; Kysar, 1975: 215–21.

46 Bennema (2009: 210) says that, “John’s evaluative point of view corresponds to both the soteriological purpose of his narrative (20:31) and his dualistic worldview in which there is scope for only two responses to Jesus—acceptance and rejection. John’s evaluative point of view therefore allows for two options—adequate and inadequate.” Brant (2004: 65; cf. Kealy, 1978: 162–3) states that, “The two epilogues of the gospel invite the audience to judge the composition worthy of praise and marshal opinion in favor of its claims.” Also see Schneiders, 1999/2003; Collins, 1990.

47 Thompson (1992: 382; cf. Schneiders, 1999/2003; Brant, 2004: 64–70; Brown, 1970: 2: 1056; Painter, 2011: 27–42, 71–82) says that, “Certainly the Gospel of John emphasizes the necessity of the individual appropriation of faith in God through Jesus Christ. However, the individualistic tenor of the Gospel is balanced by its stress on one’s obligation with the community of faith. The community of which the believer becomes a part is characterized by its unity and love.” Also see Lindars, 2000: 81–4; Johnson, 1992: 469–71.

speech (15:1–27), prayer (17:1–26), forensic interactions (chaps. 18–19), and post-resurrection appearances and speeches (chaps. 20–21). While dialogue is apparent in chap. 13, chaps. 14–17 present the speech of Jesus with much complexity. Though chaps. 14–16 deal with Jesus' discourse in detail, the engagements of the interlocutors are specified in 14:5, 8, 22; 16:17–18, 29–30. In 14:6, 9, 23; 16:19, 31, the narrator indicates that Jesus' extended speeches (14:6–7, 9–21, 23–27; 16:1–16, 19–28, 31–33) function as his responses. While the verbal engagements of the interlocutors are marked with their questions (14:5, 22; 16:17–18) and implied questions (14:8; 16:29–30), Jesus' speeches function as elaborate responses to them.⁴⁸ Thus, the discourse development of the Farewell Discourse flows distinctly, but the narrator sustains the involvement of the interlocutors in *question-and-answer* format.

This is followed by a soliloquy (i.e., a communication at the vertical level) in chap. 17. Furthermore, dialogue development is significant in chaps. 18–19. The Passion Discourse includes the verbal interactions during Jesus' betrayal and arrest (18:1–11), the interlude of Peter's denials (18:15–27), Jesus' conversation with Pilate and the Jews (18:28–19:15), post-crucifixion events (19:16–24), and Jesus' words from the cross (19:25–30) in dialogue-centric and dramatic fashion. John 20 and 21 report the dialogues of the resurrected Lord in different contexts. These descriptions inform us that the trend of dialogue is sustained in John 13–21, but in a different mode altogether. The dialogical framework of John 13–21 can be better explained with a plot structure; a *beginning* (chap. 13), a *middle* (chaps. 14–17, 18–19), and an *ending* (chaps. 20–21). Moreover, the *dénouement* of the extended story of John may be identified in chaps. 13–21. A synchronic study that explores all the above stated possibilities should be employed to see the larger picture of the Johannine dialogue and drama. A polyvalent approach can serve the purpose to explain its narrative and rhetorical structure in detail.

The following are the other possibilities for research. *First*, our theory of dialogue can presumably be extended to the Synoptic Gospels and the Book of Acts. A comparative analysis of the dialogues in the Synoptics and John would reveal the degree of continuity and discontinuity in the portrayal of dialogues between these literary compositions. *Second*, as dialogue already existed as an established literary genre in the first century CE, an exclusive concern on how the aspect of continuity/discontinuity comes into the fore between Johannine dialogues and other dialogue genres (i.e., ancient religious, Platonic, Xenophonic, Aristotelian, Ciceronian, and the like). A study of this sort will enable us to visualize how John does interweave his dialogues

48 Also reference to *questions* (16:30).

in ancient rhetorical style. *Third*, a study can be proposed focusing on the similarities and differences between the dialogues of the OT and John. As we have already analyzed some of the OT documents and their dialogical features in a nutshell in the introductory chapter, researchers can investigate the role of the Jewish Scriptures in the formation of the Johannine dialogues. *Finally*, a study can be proposed on the dialogue of the genres within the narrative framework of John. The researcher can focus on how various literary forms (i.e., signs, discourses, figures of speech, metaphors, and others) are dialogically stitched together to frame the gospel artistically and persuasively. The above mentioned studies may add further strength to the current study and, in turn, the present study can be considered as a starting point for conducting other studies.

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